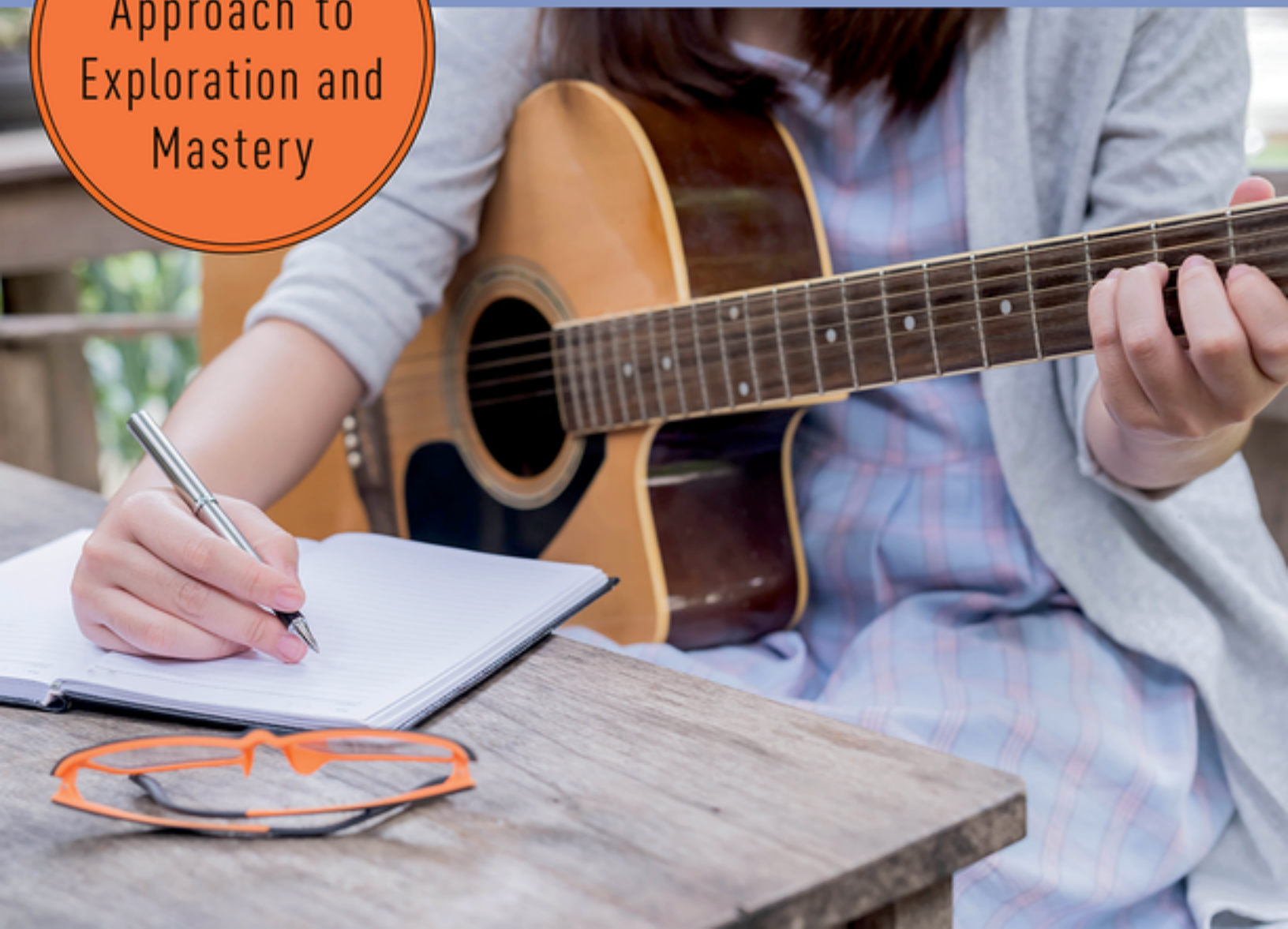
THE GUITAR WORKBOOK

A Fresh Approach to Exploration and Mastery

SCOTT A. SEIFRIED



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A FRESH APPROACH TO EXPLORATION AND MASTERY

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For Laura, Abby, and Amelia

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Introduction

Welcome to guitar! This text has been designed to help you become a better guitarist, and increase your understanding of basic music concepts. Here are a few tips to ensure a satisfying and productive experience:

- Be patient! Playing guitar is a skill that relies on the development of fine motor skills and muscle memory. It will take a while for your fingers and hands to get used to moving in new ways—you may understand concepts long before you are able to execute them.
- Be persistent! The best way to "get good" is through daily practice. If you play a little each day, you will make progress.
- Details matter! Pay close attention to seemingly little things like hand position and suggested fingerings; they are the key to effortless playing.
- Maintain an open mind and positive attitude! There will be some exercises and topics in this book you don't like, and some you do, but all of them will help you become a better guitarist. Try not to get hung up on a particular genre or style of music—take what you can from each lesson, and move on.

Types of Guitar

There are three main types of guitar; the playing style differs a little for each, but for the most part, the information in this book is applicable to all of them.

- The *classic guitar* is the oldest type. Classic guitars have nylon strings that are tied at the bridge, wider necks, and slotted headstocks.
- Steel-string *acoustic guitars* are similar to classic guitars, but use steel strings, which result in a brighter sound. Steel strings have ball ends that are anchored at the bridge with bridge pins. Generally, the neck of a steel-string acoustic guitar is thinner than the neck of a classic guitar.
- *Electric guitars* require amplification to make a sound. There are many types of electric guitar—hollow body, semihollow, solid body—and each has a distinctive sound.

Parts of the Guitar

The guitar can be divided into three main sections: the headstock, the neck, and the body. Tuners, also known as tuning machines, are located on the headstock. The strings are wound around the barrels of the tuning machines; turning the knob of the tuning machine away from you as you hold the guitar makes the string tighter and raises the pitch; turning the knob toward you loosens the string and lowers the pitch. Classic

Figure I.1

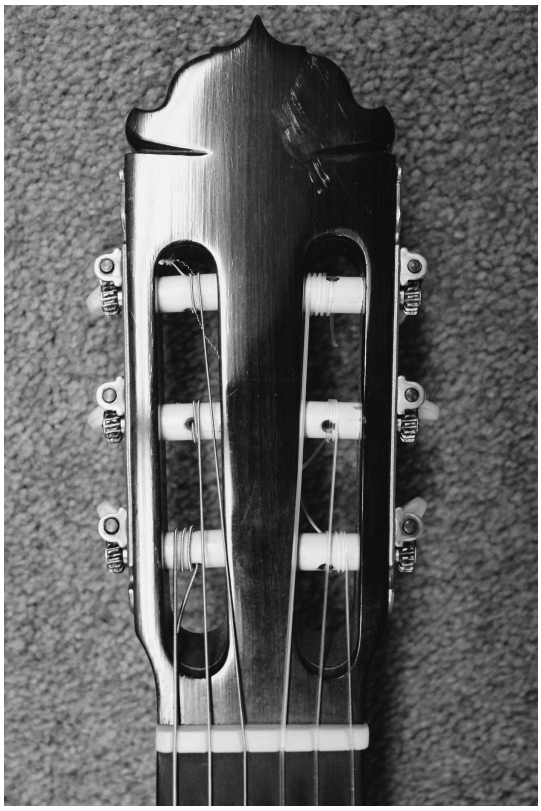


Figure I.2

guitars have slotted headstocks (fig. I.1); steel-string acoustic and electric guitars do not (fig. I.2).

The guitar neck connects the headstock to the body. Six strings run along the neck horizontally as you hold the guitar, and wire frets are placed vertically along the neck. Pressing a finger directly behind a fret on the headstock side of a fret shortens the string and makes the pitch higher. Classic guitar necks (fig. I.3) are usually wider than steel string acoustic or electric necks. A typical classic guitar neck is 2 inches wide, while steel-string acoustic and electric guitar necks (fig. I.4), are typically 1.72 and 1.7 inches wide respectively.

The body of the guitar is the largest part of the instrument. A few important features are the bridge, which is where the strings are anchored; sound hole (classic and steel-string acoustic guitars) or pickups (electric guitars); and the waist, where the body of the guitar curves inward. Compare the images of a classic guitar body (fig. I.5) and an electric guitar body (fig. I.6).

Alphabet Soup

There are several groups of letters you will need to know. Here is a list:

- ABCDEFG—music alphabet
- EADGBE—standard guitar tuning, strings 6–1
- EGBDF—lines on the treble staff
- FACE—spaces on the treble staff

Tuning the Guitar

The standard guitar has six strings. The strings are numbered from 6 (the thickest string closest to the ceiling as you

hold the guitar) to 1 (the thinnest string closest to the floor as you hold the guitar). Standard tuning for a guitar from the lowest pitched (6th) string to the highest pitched (1st) string is EADGBE.

There are many tuning apps and electronic tuners available to help you tune. The guitar can also be tuned to itself:

- Using a tuner or other reference pitch, tune the 6th string to E
- Press your finger down on the headstock side of the fifth fret 6th string and pluck the string; adjust the 5th string until it sounds the same.
- Repeat the process until you reach the 2nd string; for the 2nd string, press your finger down on the headstock side of the fourth fret 3rd string; adjust the 2nd string until it sounds the same.
- Use the same procedure for the 1st string that you used for strings 5–3.

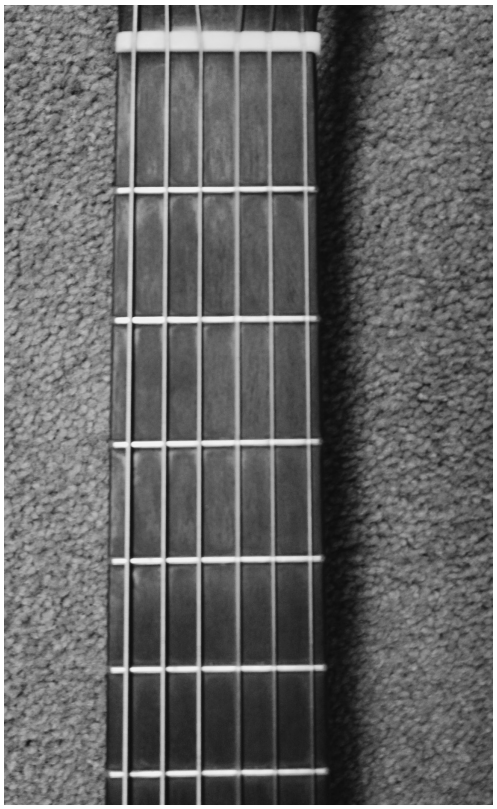


Figure I.3

Figure I.4

Figure I.5

Figure I.6

1

Holding the Guitar, Making a Sound, and Reading Tablature

Holding the Guitar

There are many ways to hold a guitar, depending on the style of music you are playing and the type of guitar you use. For now, we'll keep it simple; these are the main points (fig. 1.1):

- Rest the waist of the guitar on your right thigh.
- Cross your right arm over the guitar body above the bridge.
- Angle the guitar neck upward.
- Your right forearm and hand should NOT touch the instrument.

Figure 1.1

Striking the guitar strings creates sound; this can be accomplished by using your right hand (RH) fingers or a pick. For now, the focus will be on using a pick. Grasp the pick FIRMLY between your thumb and forefinger; place the pick directly above the 1st string, and push the pick through the string (fig. 1.2):

Figure 1.2

Left Hand Position

Pressing a string into the fretboard with your left hand (LH) finger changes the pitch of the string. Place your finger slightly behind (to the left, or headstock side) of the fret. Left hand fingers are numbered as follows: index—1, middle—2, ring—3, pinky—4. Here are some tips for maintaining correct left hand position (figs. 1.3 and 1.4):

Figure 1.3

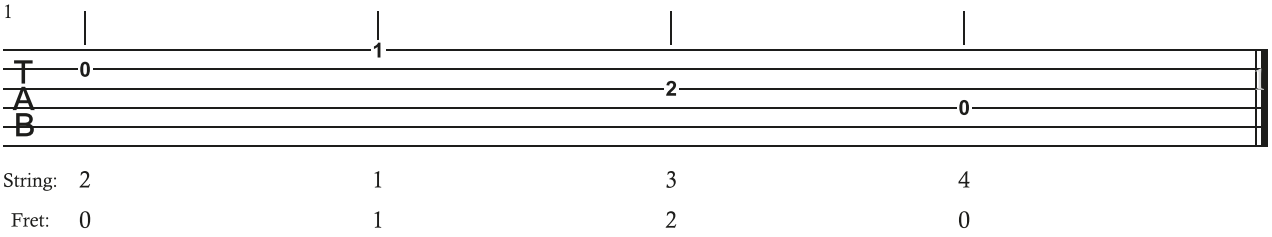
- Place your thumb behind the neck between the first and second frets.
- Relax your wrist and maintain space between your palm and the neck of the guitar.
- Position your fingers over the frets (finger 1 over fret 1, finger 2 over fret 2, etc.) with your nail perpendicular to the fret.
- Use the tip of your finger to press down on the string.

Reading Guitar Tab

Guitar tablature, or "tab," is a common way of notating guitar music. The tab staff has six lines, and each line represents a string. The top line of the staff (sixth from the bottom)

Figure 1.4

Figure 1.5



represents the 1st string (the thinnest string, closest to the floor as you hold the guitar in playing position); the bottom line (line 1) represents the 6th string (the thickest string closest to the ceiling). Numbers placed on the lines indicate which fret to press down, as in figure 1.5.

Maintaining a Steady Pulse

Music is organized into measures, with each measure having the same number of pulses. The time signature, which is located at the beginning of the piece, tells you how many pulses are in each measure. Figure 1.6 represents one measure of music in 4/4 time. There are four pulses in this measure. The zeros written on the top line of the staff indicate that you should play the 1st string open: that is, without fretting any notes. The 1st string should be played four times:

Figure 1.6

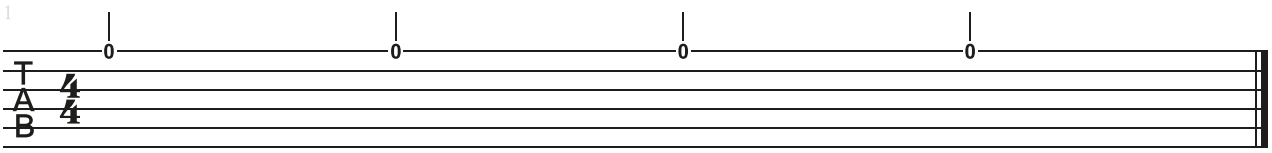
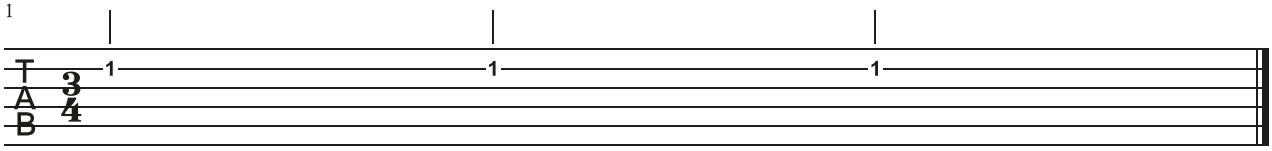


Figure 1.7 is one measure of music in 3/4 time. The numeral *1* written on the fifth line of the staff indicates that the first fret 2nd string should be played three times:

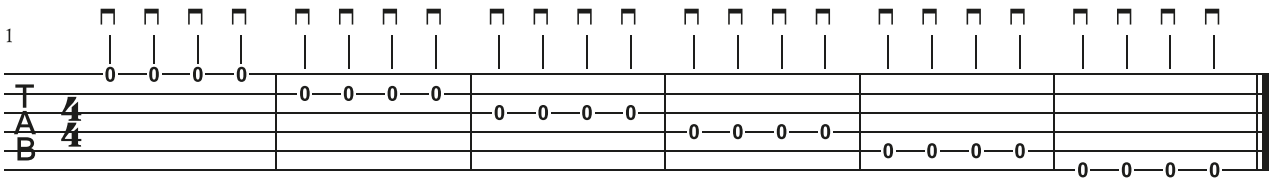
Figure 1.7



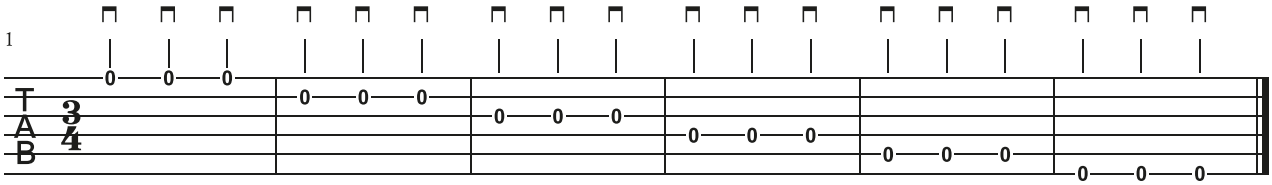
Down-strokes should be used when there are one or fewer strokes per pulse. To execute a down-stroke, position the pick above the string, and push downward through the string. Exercises 1.1 and 1.2 are notated in tab, and are an opportunity to practice down-strokes and tab reading. Note the down-pick indications, which resemble a staple, written above the staff.

Down-strokes; one stroke per pulse, open strings:

Ex 1.1



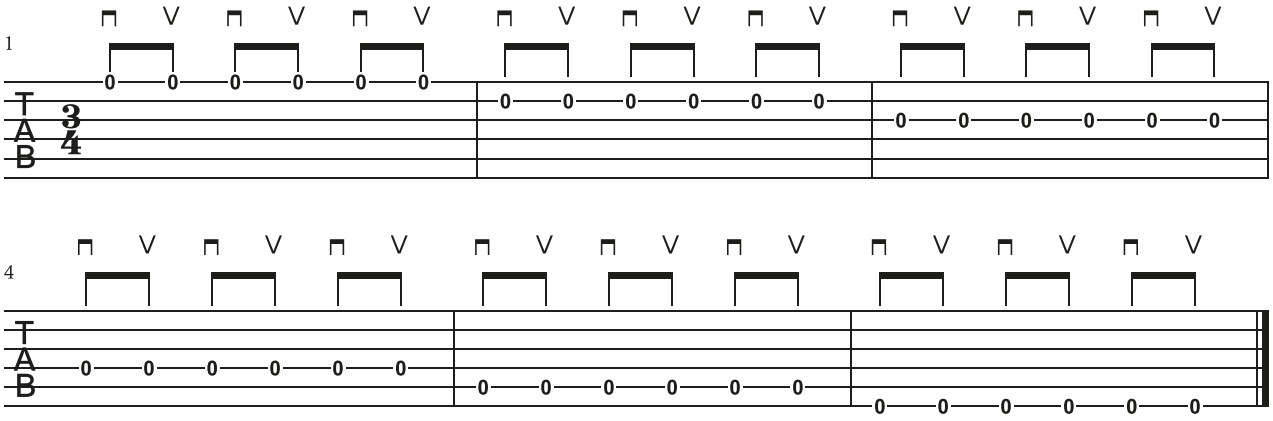
Ex 1.2



Alternate picking is commonly used when there are two or more strokes per pulse. In alternate picking, the player alternates between down-strokes and up-strokes; to execute an up-stroke, position the pick below the string and pull upward. The symbol for an up-stroke is *v*.

Alternate down-strokes and up-strokes; two strokes per pulse, open strings:

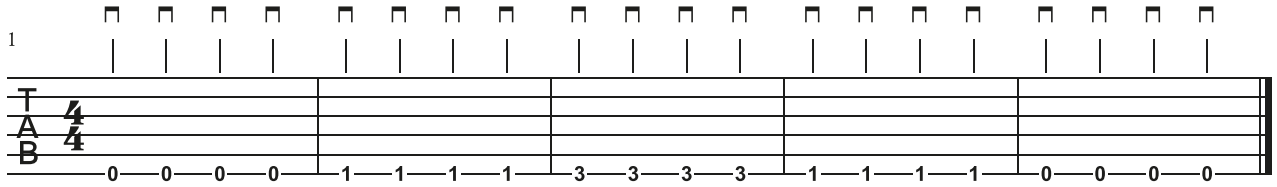
Ex 1.3



Exercises 1.4 and 1.5 require you to press down frets with your LH fingers. Remember: press directly behind the fret on the headstock side. Finger numbers and fret numbers should match!

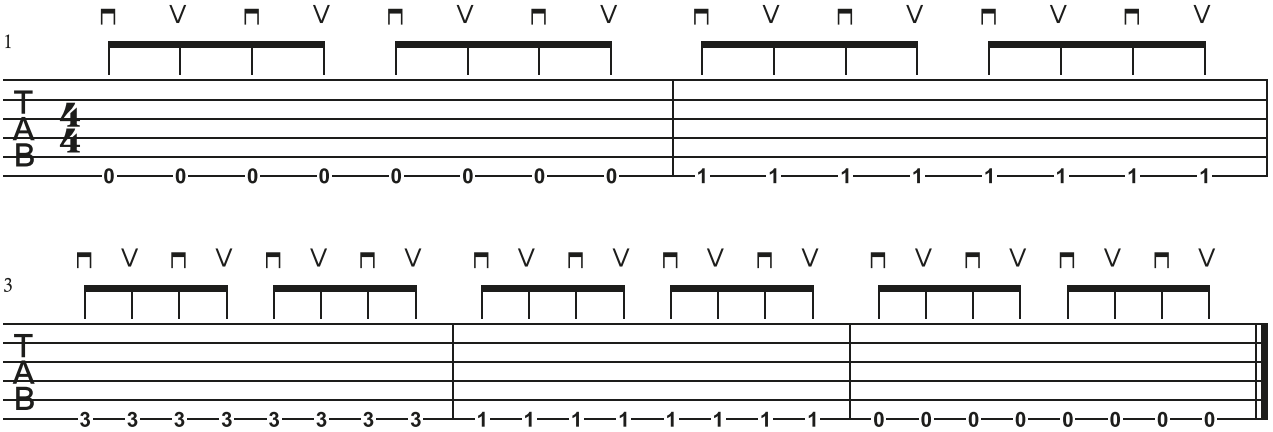
Down-strokes; one stroke per pulse:

Ex 1.4



Once again—this time there are two strokes per pulse, so use alternate picking:

EX 1.5

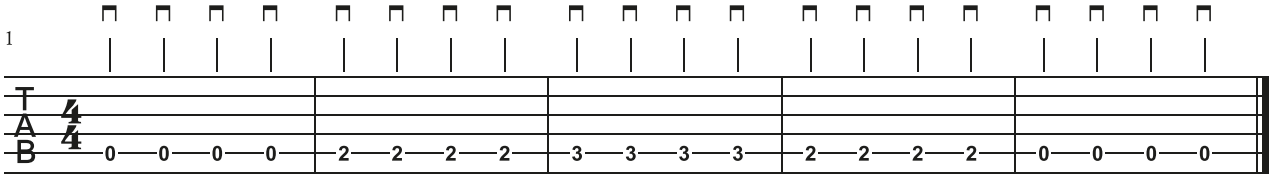


Reminders before you continue:

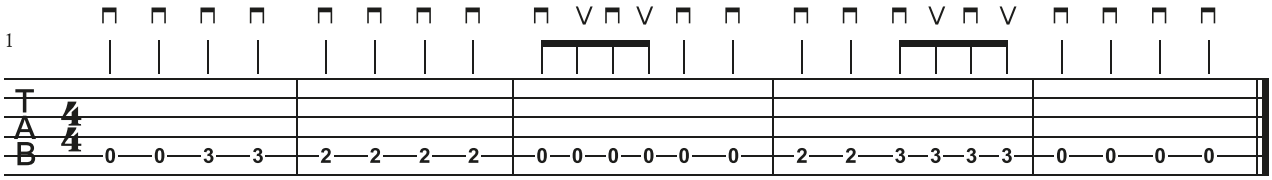
- Lines = guitar strings; the top line represents the 1st string (closest to the floor), and the bottom line represents the 6th string (closest to the ceiling).
- Numbers = frets; for now, the fret number and finger number should be the same

Playing on the 5th String

Ex 1.6

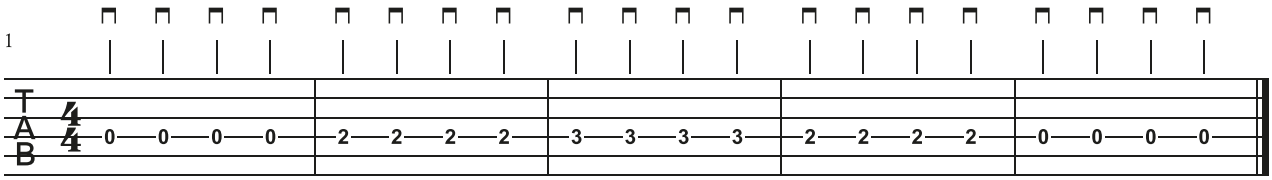


Ex 1.7

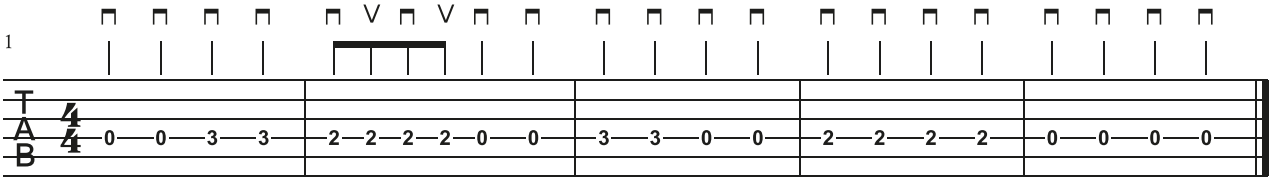


Playing on the 4th String

Ex 1.8

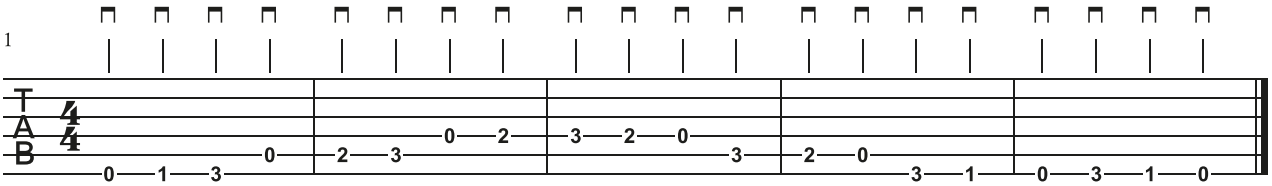


Ex 1.9



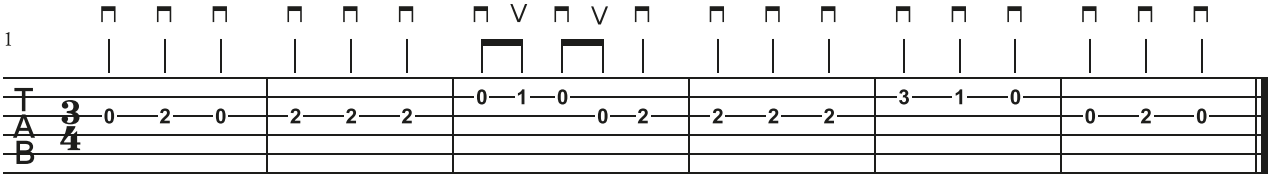
Mix and Match

Ex 1.10



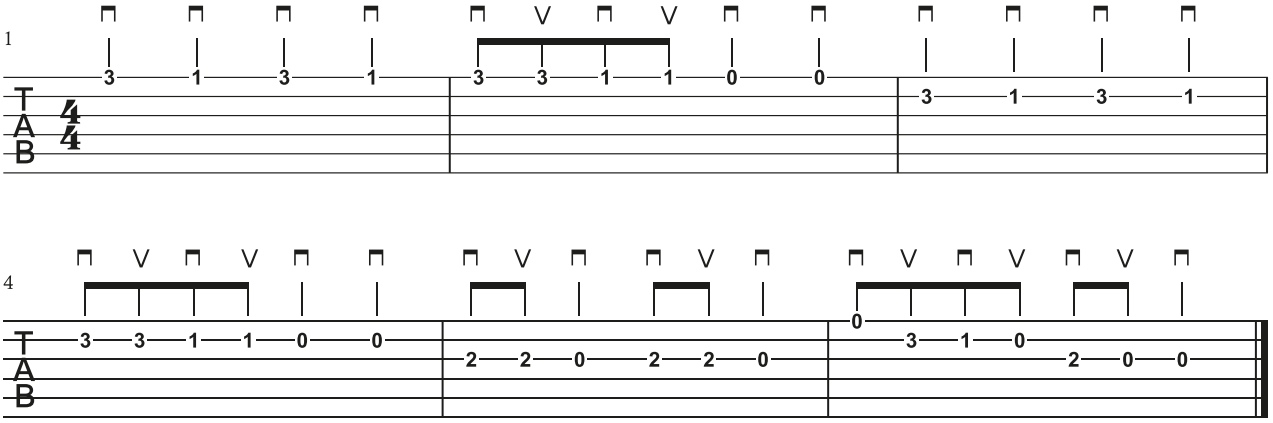
Playing on Strings 3 and 2

Ex 1.11



The Top Three

Ex 1.12



Mastery Activities

Investigate

1. Watch performances by Eric Clapton and Adrian Legg. Pay close attention to each artist's left hand position; does it conform to the hand position suggested in this book? If not, how does it differ? What might explain the differences?
2. In this lesson, you were introduced to a basic, neutral sitting position. There are many ways to hold a guitar, however. Watch performances of guitarists playing

various styles of music—classical artists, such as Ricardo Cobo; jazz artists, such as Tal Farlow; and rock artists, such as Jeff Beck. What are some things to think about when it comes to holding the guitar?

Perform

Play exercise 1.12 for your instructor; your performance will be assessed using table A.1.

Suggestions for Further Study

Bay and Christiansen, *Mastering the Guitar Level I, pages 16–18*.

2

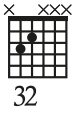
Reading Fretboard Diagrams and Playing Chords

Fretboard Diagrams

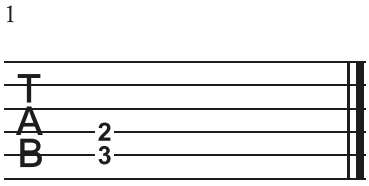
Fretboard diagrams are grids made up of vertical and horizontal lines. The vertical lines represent strings, and the horizontal lines represent frets. Dots placed in the grid tell you where to place your fingers. In this book, numbers below the diagram indicate which finger to use. Fretboard diagrams are used to write out scale patterns and chord shapes. Before beginning your study of chords, you will practice reading fretboard diagrams by learning two foundational shapes that reoccur in many chords.

Foundational Shape 1

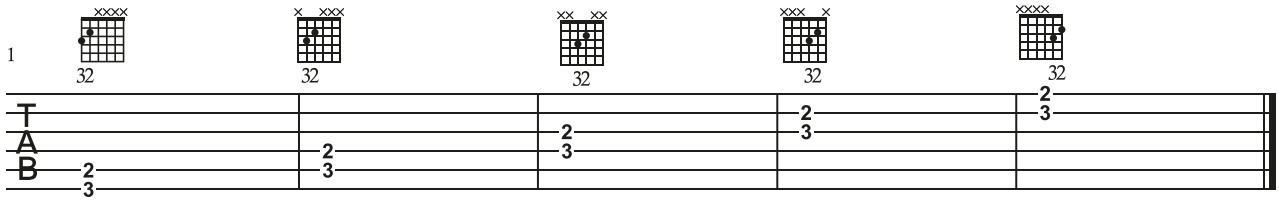
Place your third finger on the third fret of the 5th string and your second finger on the second fret of the 4th string. Reminder: "on a fret" means behind the fret on the headstock side. An *X* above the string indicates that is it not used, and should not be played.



Here is the same shape written on the tab staff:

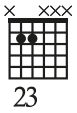


In the following exercise, foundational shape 1 (FS 1) moves from string to string. Begin with your third finger on the 6th string and your second finger on the 5th string; hold for four counts, and then move the shape to strings 5 and 4; keep going untill you run out of strings. The sequence has been written out using both tab and fretboard diagrams. For now, don't worry about strumming; rather, focus on moving your fingers as a unit from string to string smoothly and accurately.

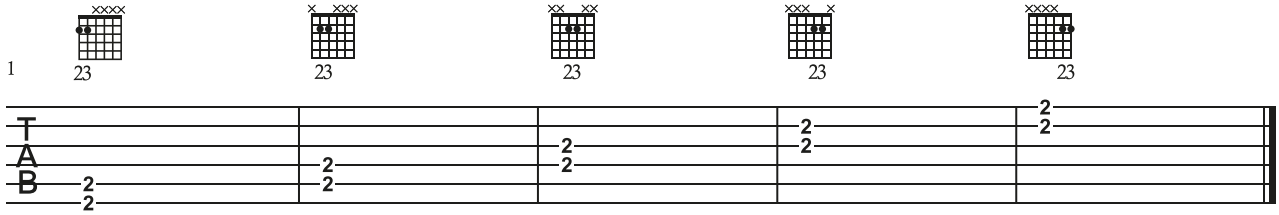


Foundational Shape 2

Repeat the process for FS 2. First, learn the shape:



Then, practice moving the shape from string to string:

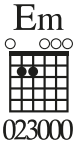


Playing Chords

When you feel confident and comfortable moving the foundational shapes around the guitar, you are ready try some chords. Guitar chords are usually represented by *chord symbols*. Chord symbols are sometimes accompanied by fretboard diagrams, but not always—so it is important to memorize the chord shapes represented by each chord symbol.

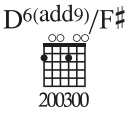
The first chord you will learn is E minor; the chord symbol for E minor is Em.

This is the diagram for Em:



Em is built by placing FS 2 on strings 4 and 5; strings 6, 3, 2 and 1 are open. Place the appropriate fingers on the appropriate strings, and strum down through all six strings with your pick. Congratulations—you played your first chord!

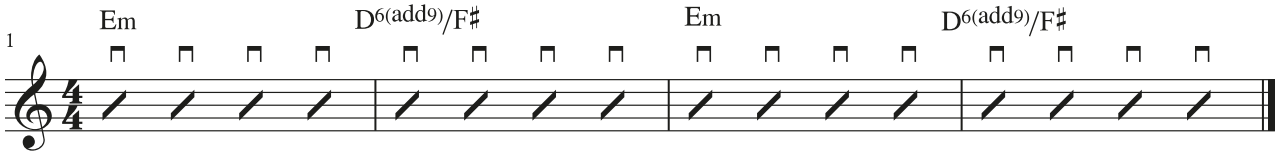
Let's try another—the D6add9/F♯ chord. From Em, move your second finger toward the ceiling one string, and your third finger toward the floor one string:



Chord Switching

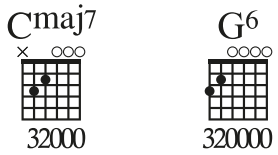
Exercise 2.1 requires you to transition from Em to D6add9/F♯ and then back again; before adding RH strums, switch chord shapes with the LH alone. The exercise is in 4/4 time, so there are four pulses in each measure. The diagonal slash symbols written in each measure are a strum markings; each slash receives one strum. The down-stroke symbols above each strum marking indicate down strums.

Ex. 2.1



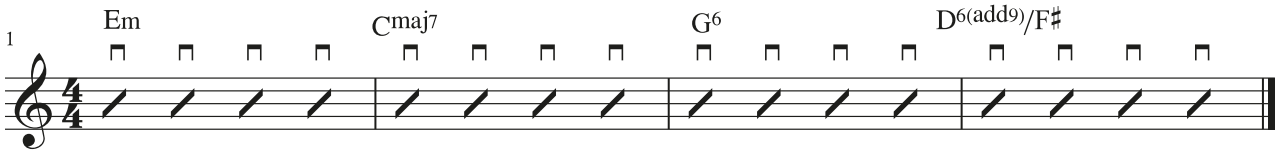
Two-Finger Chords Using Foundational Shape 1

C major seven (Cmaj7) and G six (G6) are both built by combining FS 1 with open strings. Remember: *X* over a string means don't strum that string; *0* means strum the open string.



In exercise 2.2, you must transition between all four chords. Before adding RH strumming, practice with your LH alone in order to ensure smooth, accurate chord switching.

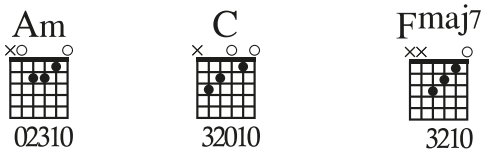
Ex. 2.2



Three-Finger Chords

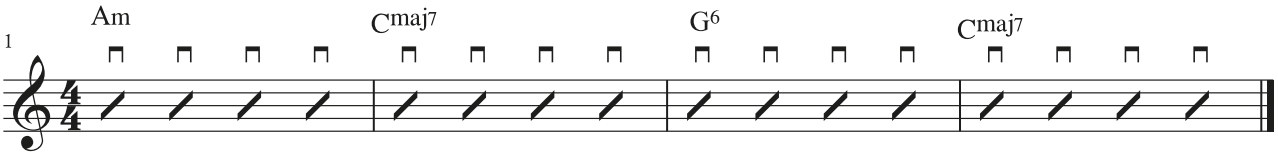
Adding additional fingers to the foundational shapes will allow you to build a variety of chords. An A minor (Am) chord, for example, is built by placing FS 2 on strings 4 and

3 and then pressing down the first fret 2nd string with your first. Study C major (C) and F major seven (Fmaj7) on your own—identify the foundational shape and then add fingers as needed. Do not strum the strings with an *X* over them, as they are not part of the chord.

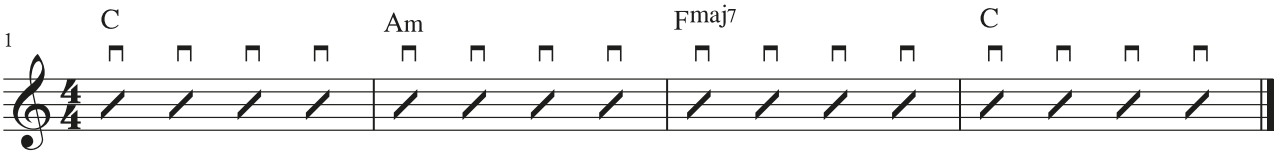


Play the chord progressions in exercises 2.3 and 2.4. Concentrate on transitioning smoothly from chord to chord. Move the foundational shape first and then add in the first finger as needed.

Ex. 2.3



Ex. 2.4



Mastery Activities

Perform

Play exercise 2.4 for your instructor; your performance will be assessed using table A.2.

Apply

Listen to songs that use the chords in this lesson and try to play along. Suggestions:
"Horse With No Name" by America
"Zombie" by the Cranberries
"Doll Parts" by Hole
"Get Off This" by Cracker

3

Reading Staff Notation

Comparison of Standard Music Notation and Guitar Tab

Over the years, many types of notation systems have evolved that allow musicians to record and share their ideas. One system—tablature—we have already discussed. Tablature has many useful features, but is limited. It is important for guitarists to be fluent in reading and writing music in standard music notation as well as tab. In standard music notation, pitches (sounds that we hear) are represented by notes (symbols we see); while the tab staff and the standard music staff look similar, it is crucial to understand the differences between them:

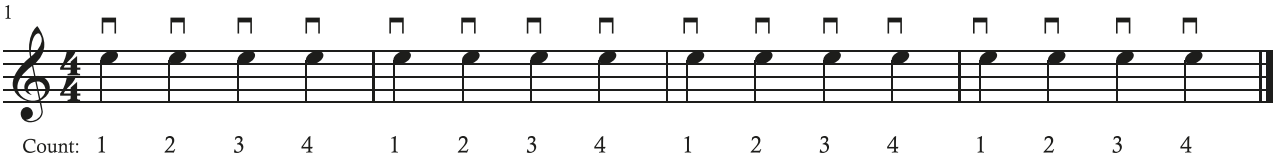
- The tab staff has six lines; the traditional music staff has five lines.
- The tab staff uses numbers to represent frets; the traditional music staff uses notes to represent pitches.
- The tab staff lines represent strings—the spaces are not utilized; the traditional music staff uses both lines and spaces to represent letters in the music alphabet.

Notating Rhythm

One of the big advantages standard music notation has over tab is its ability to clearly notate rhythm. Duration, or rhythmic value, is the length of time a pitch is allowed to ring. In standard music notation, the appearance of the note signifies its rhythmic value, while its placement on the staff signifies pitch. First, you'll focus on rhythm; exercises 3.1–3.4 are played on the open 1st string.

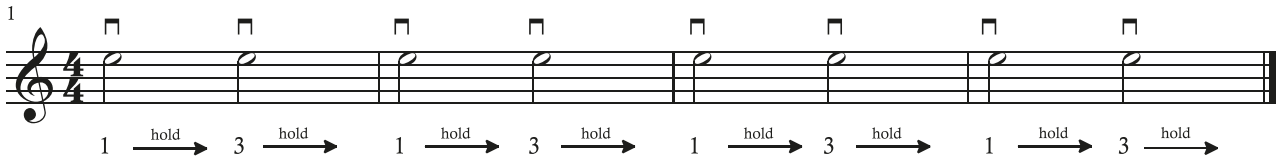
Quarter notes have stems, and the note heads are filled in. Each quarter note receives one pulse:

Ex 3.1



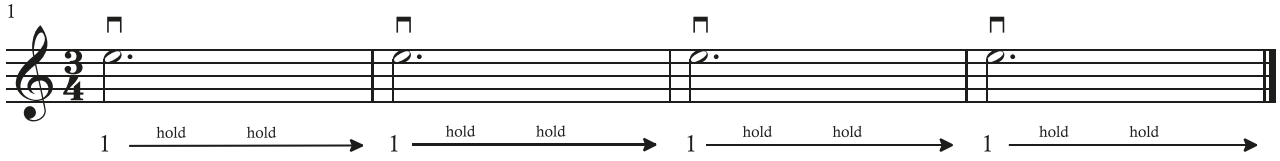
Half notes have stems, and the note heads are not filled in. Each half note receives two pulses:

Ex 3.2



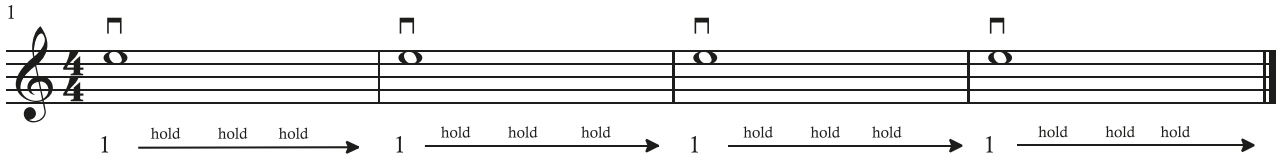
Dotted half notes have stems, and the note heads are not filled in. A dot placed next to the note distinguishes it from a half note. Each dotted half note receives three pulses:

Ex 3.3



Whole notes have note heads that are not filled in and no stems. Each whole note recieves four pulses:

Ex 3.4



Notating Pitch

The traditional music staff has five lines and four spaces. Lines and spaces are numbered and counted from the bottom to the top, with the bottom counted as "1." A note is "on a line" when one of the lines goes through the middle of the note head (fig. 3.1); a note is "in a space" when the note head has a line both above and below (fig. 3.2).

Each line and each space represents a specific pitch. Lines 1–5 represent the pitches EGBDF, respectively; spaces 1–4 represent the pitches FACE, respectively. The note G sits above the 5th line. In figure 3.3, a sequential series of quarter notes is written on the staff; the letter name of each pitch is written below the staff.

Figure 3.1

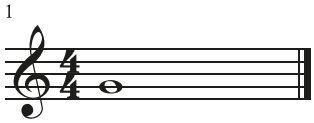


Figure 3.2

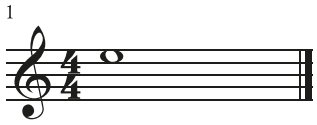
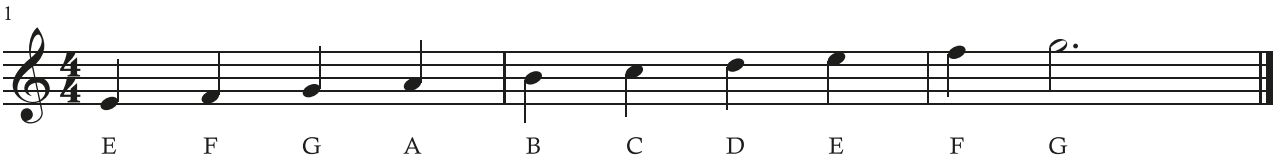


Figure 3.3

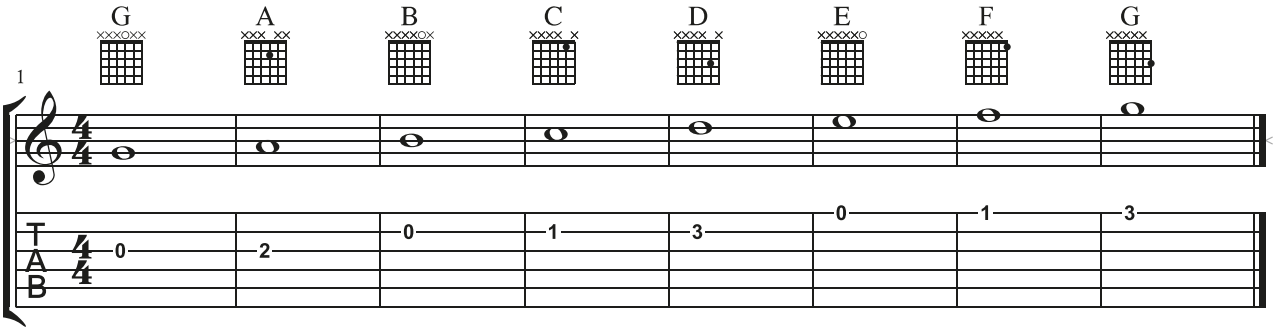


Locating Pitches on the Guitar Fingerboard

Unlike tab, traditional staff notation does not tell you where to put your fingers. You have to remember which pitch is represented by each line and space, and then translate that pitch to the guitar. For now, you will focus on pitches located on the treble strings (strings 1, 2, and 3) and in open position (frets 0, 1, 2, 3, and 4).

In figure 3.4, the eight pitches on the treble strings in open position have been written on the staff in standard music notation. The same pitches are written on the tab staff below. Fretboard diagrams and pitch names are included above the staff. Play the notes on the guitar, and say the pitch names aloud as you play. The pitches are written in whole notes, so make sure each pitch rings out for four pulses.

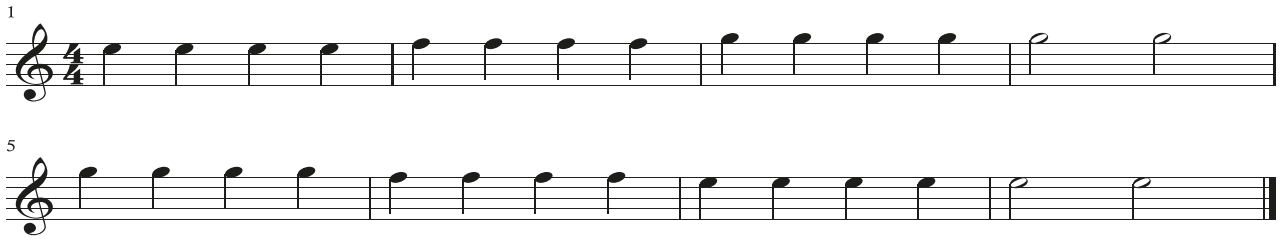
Figure 3.4



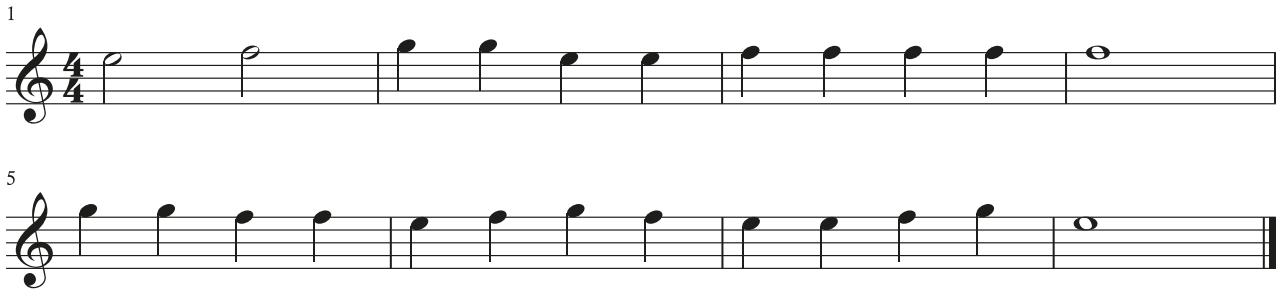
When you are comfortable with the names of the pitches and where to find them on the guitar fingerboard, try the following exercises. Take your time; refer to figure 3.4 as needed.

Notes on the 1st String: E, F, and G

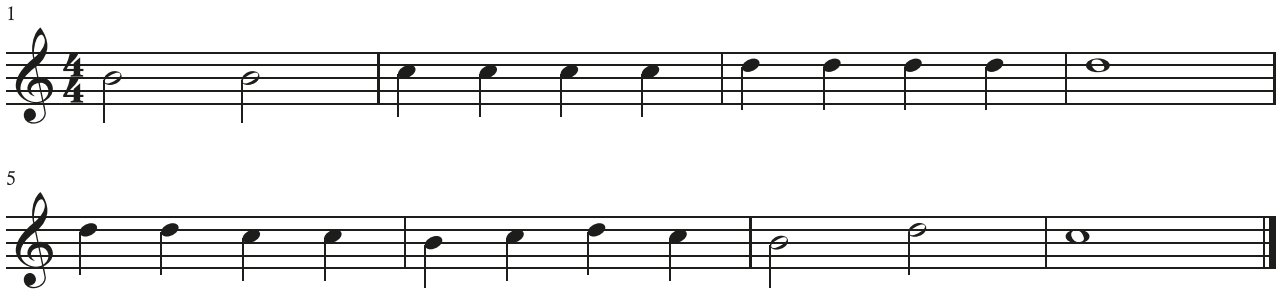
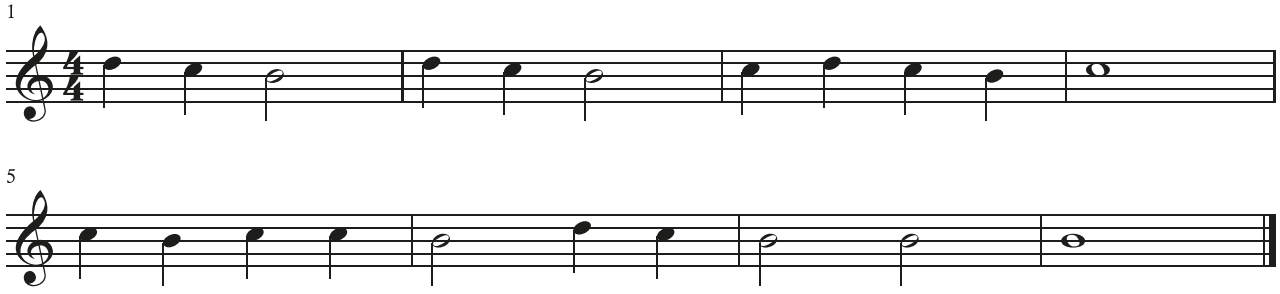
Ex. 3.5



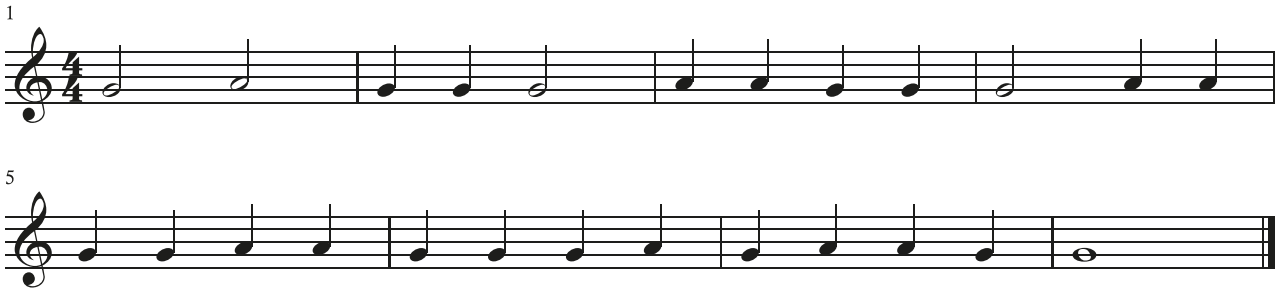
Ex. 3.6

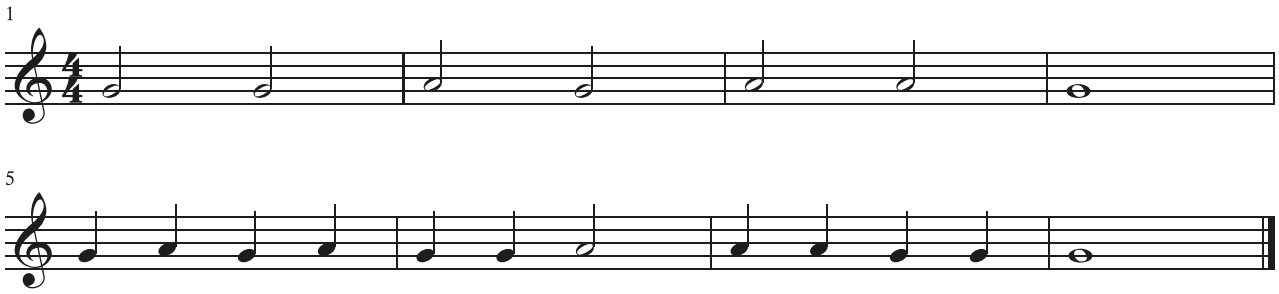


Notes on the 2nd String: B, C, and D

Ex. 3.7

Ex. 3.8

Notes on the 3rd String: G and A

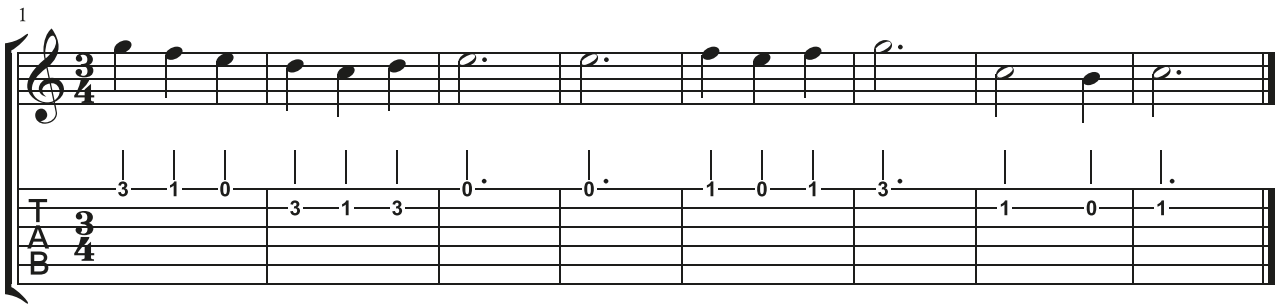
Ex. 3.9



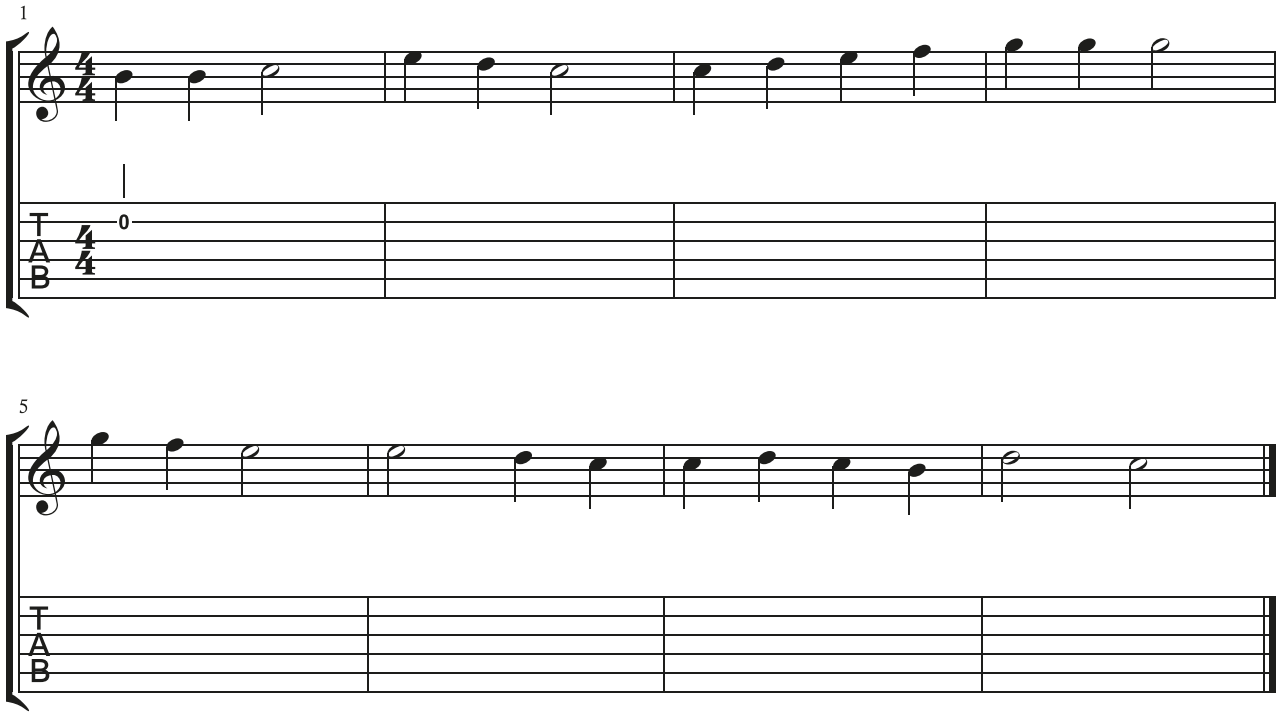
Ex. 3.10

Combining Strings 1 and 2

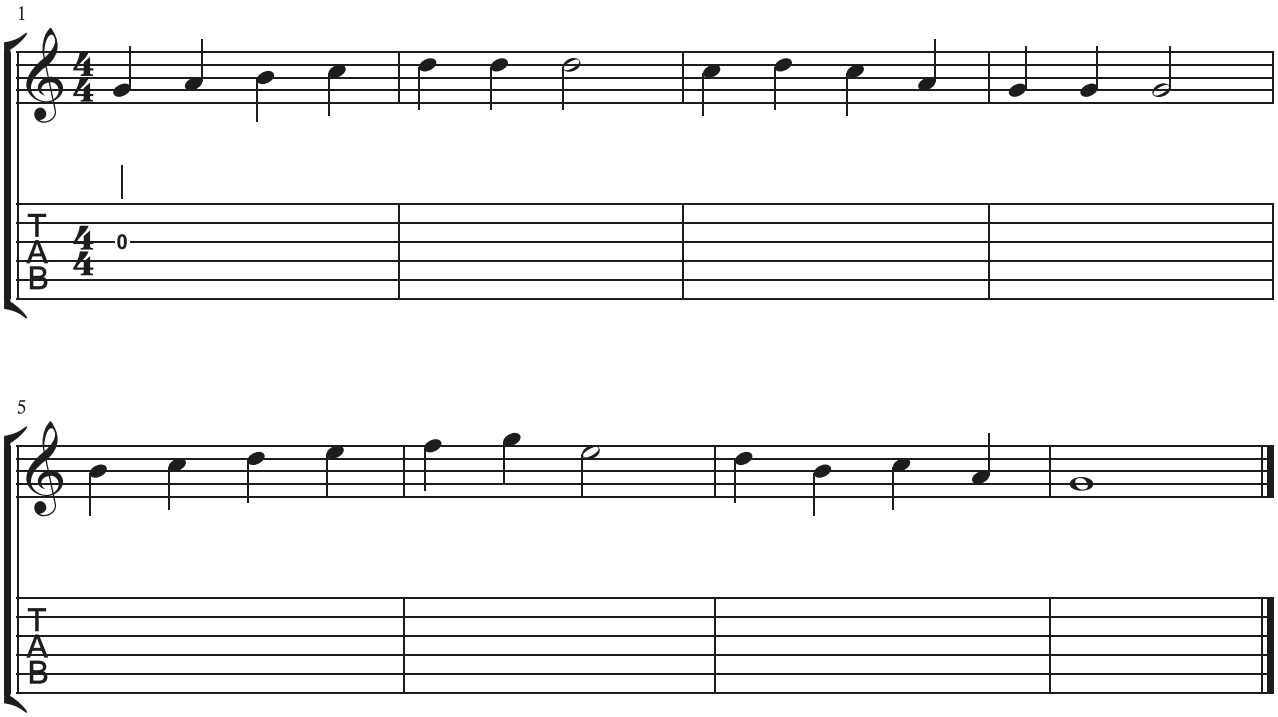
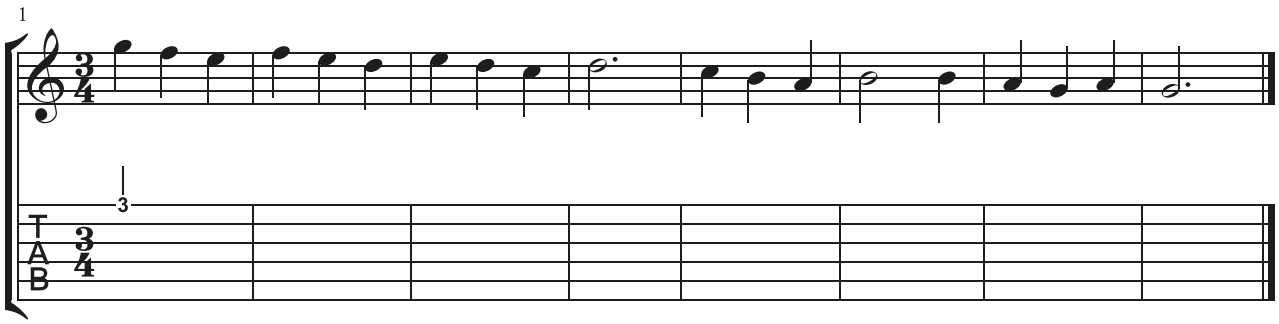
Translating traditional staff notation to tab and vice versa is a useful skill. Exercise 3.11 has been written out in both tab and traditional staff notation.

Ex. 3.11

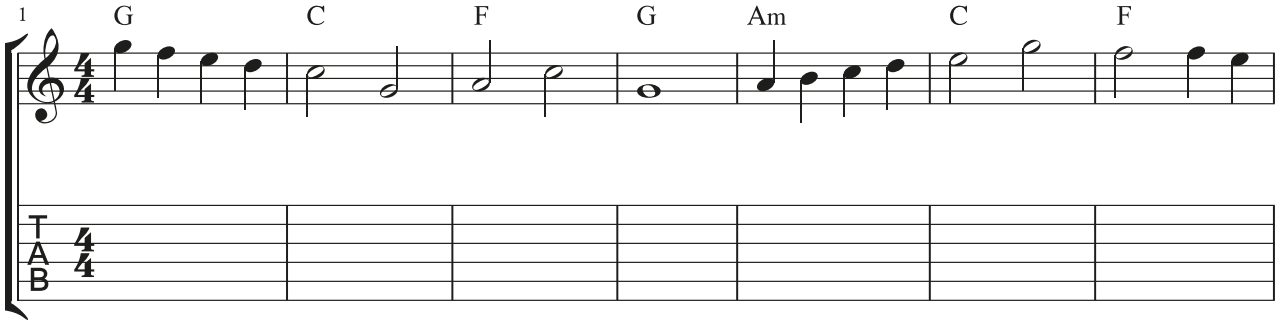


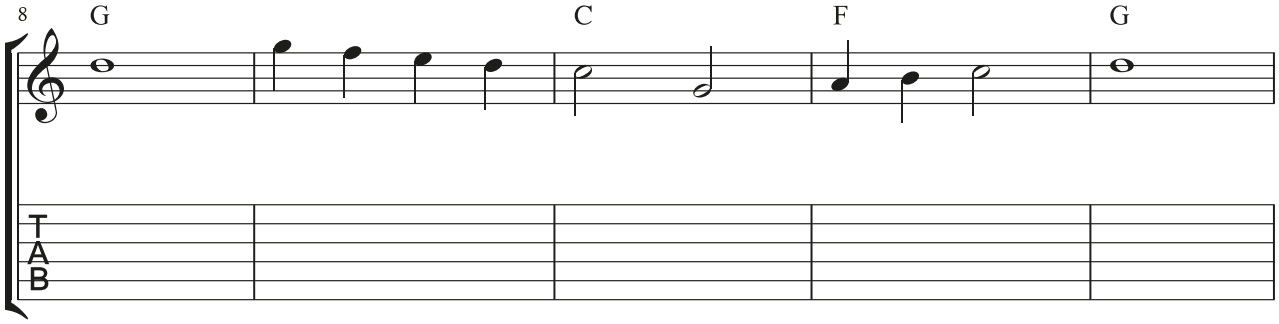
In exercises 3.12–3.14, translate the traditional staff notation to tab, and then play.

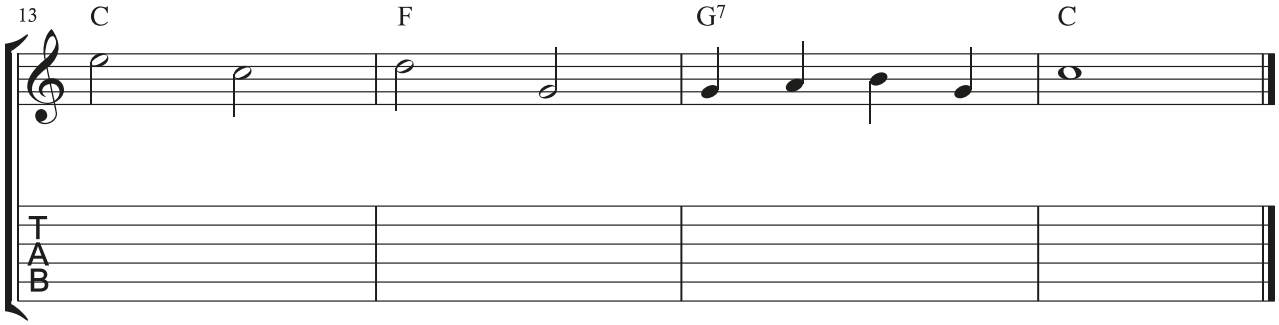
Ex. 3.12

Adding String 3

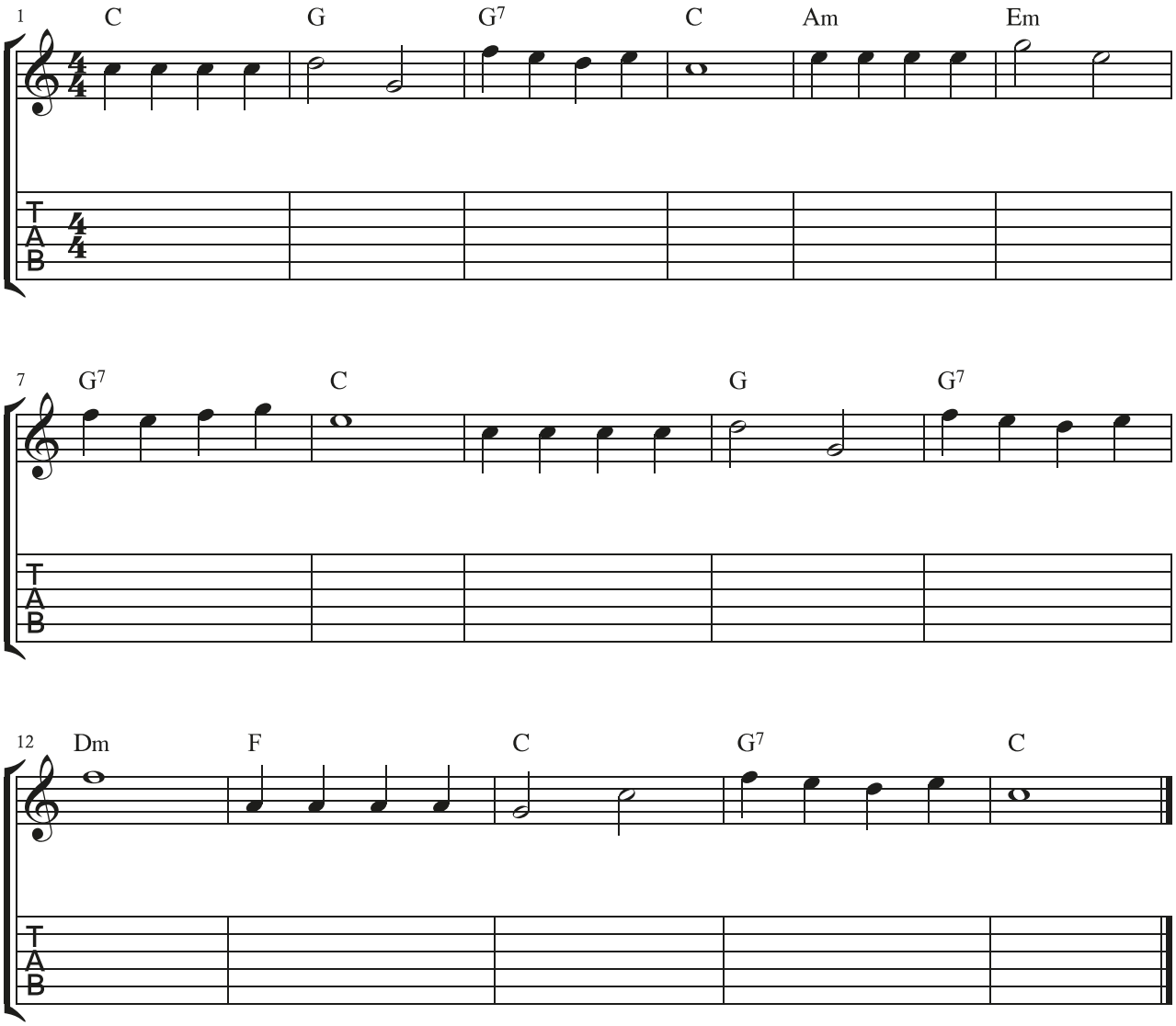
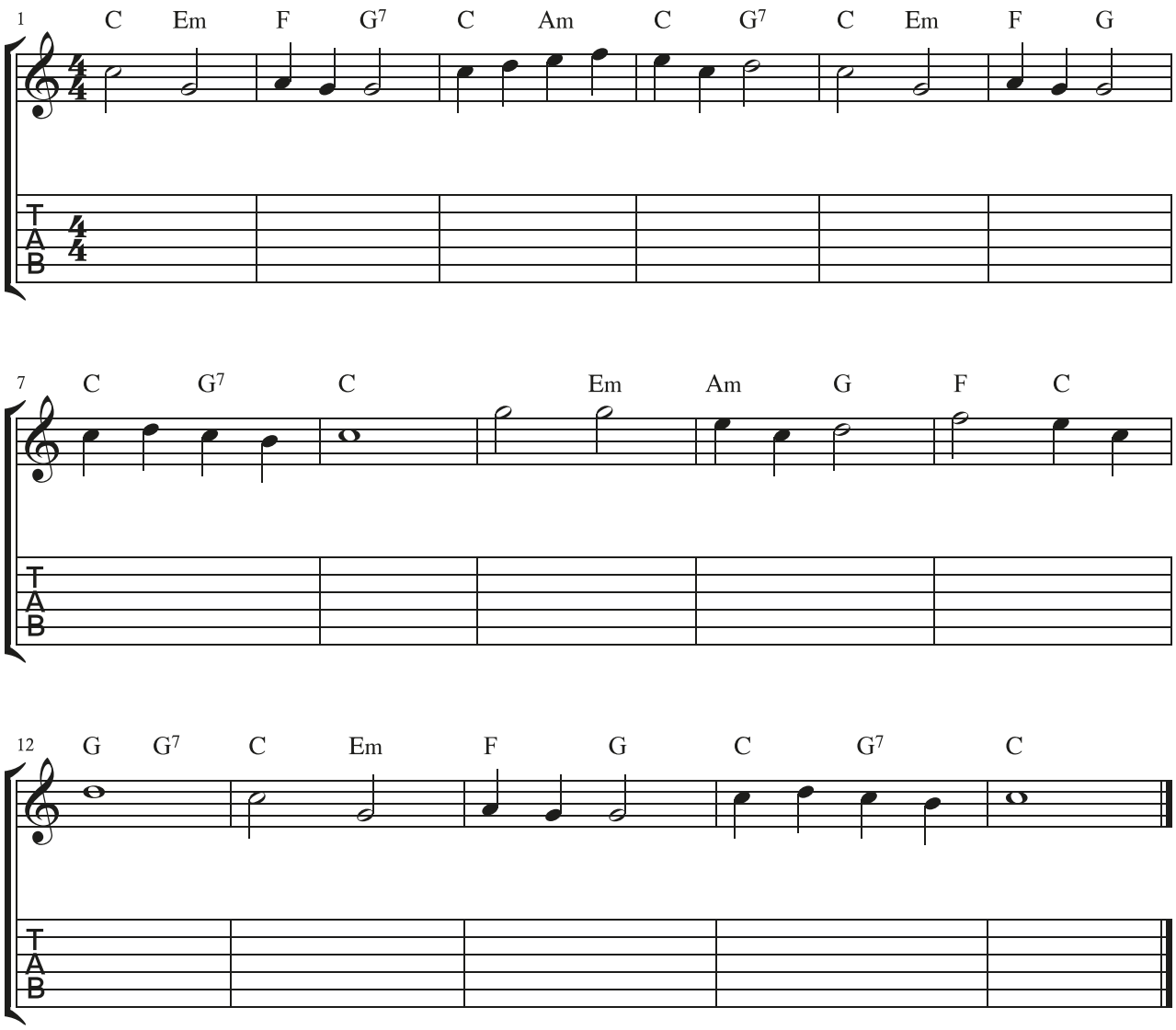
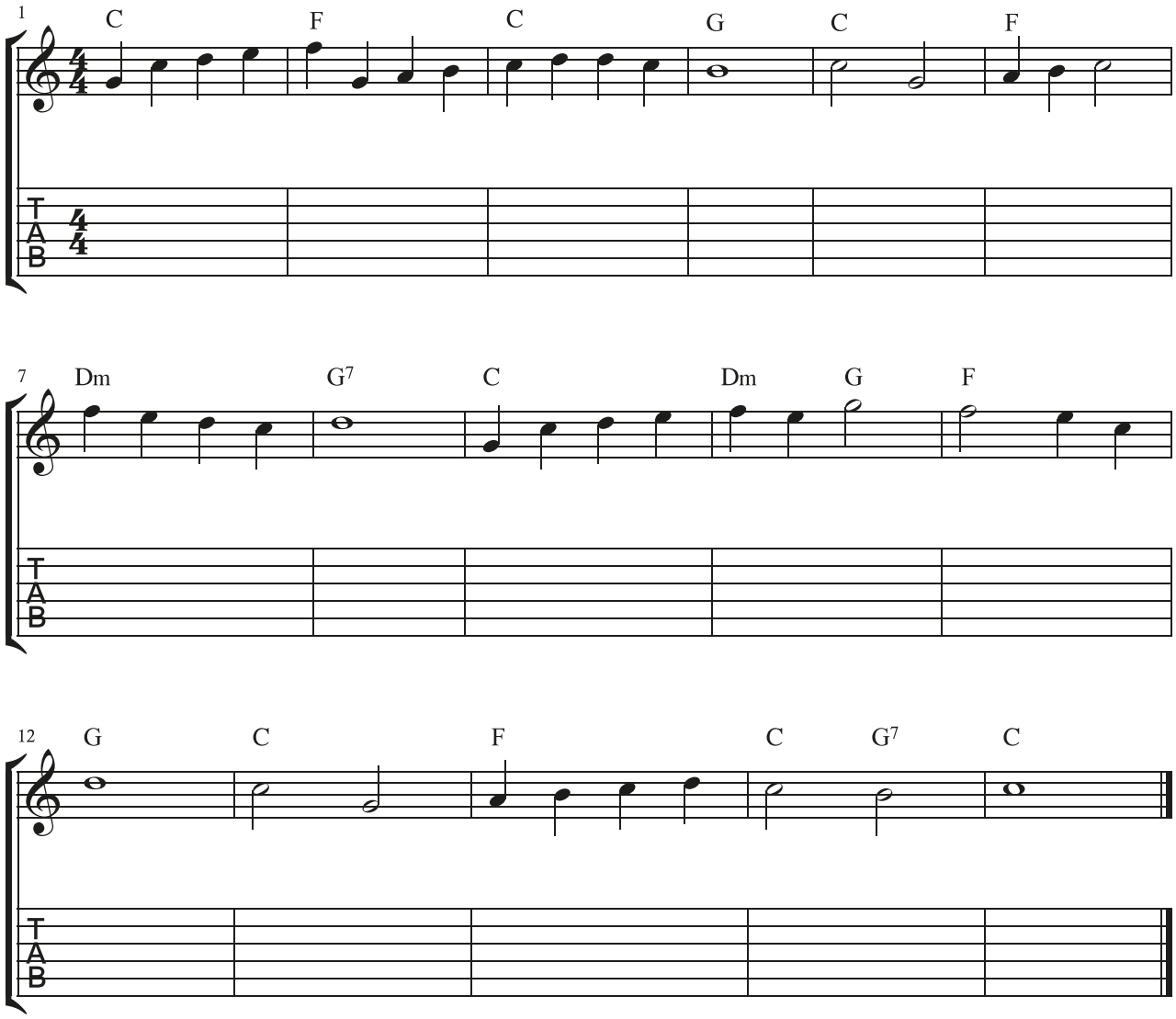
Ex. 3.13

Ex. 3.14

The following compositions use the notes and rhythms studied so far; translate the traditional staff notion to tab, and then play. The letters above the staff are chord symbols to be used as an accompaniment by your teacher.

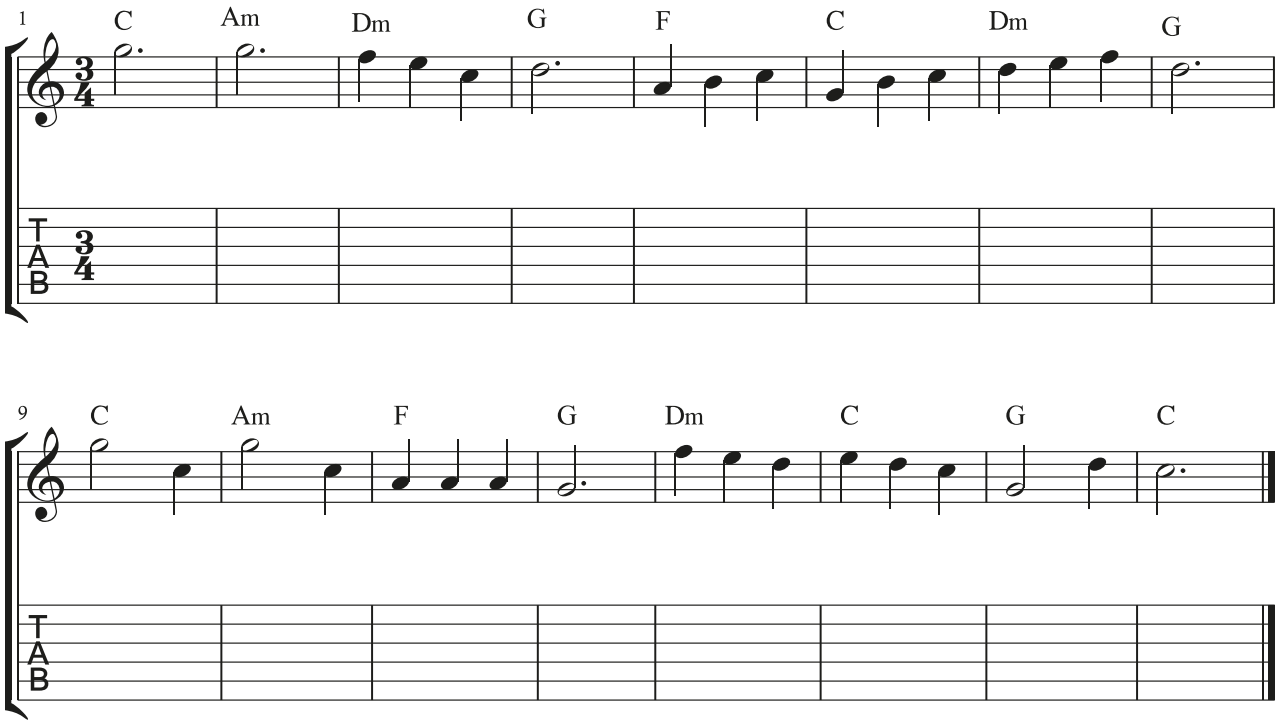
"G to C"







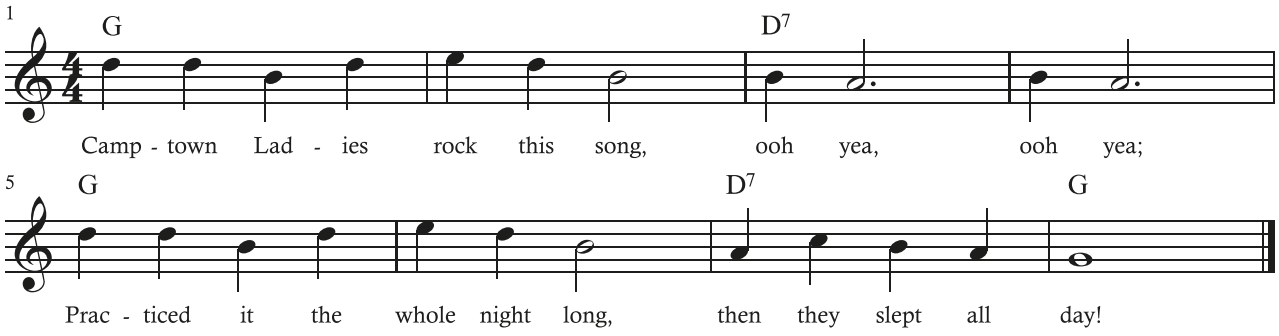
"Remind Me Again"

"Three String Strut"

"Fourth Time's the Charm"

"Once More in Three"



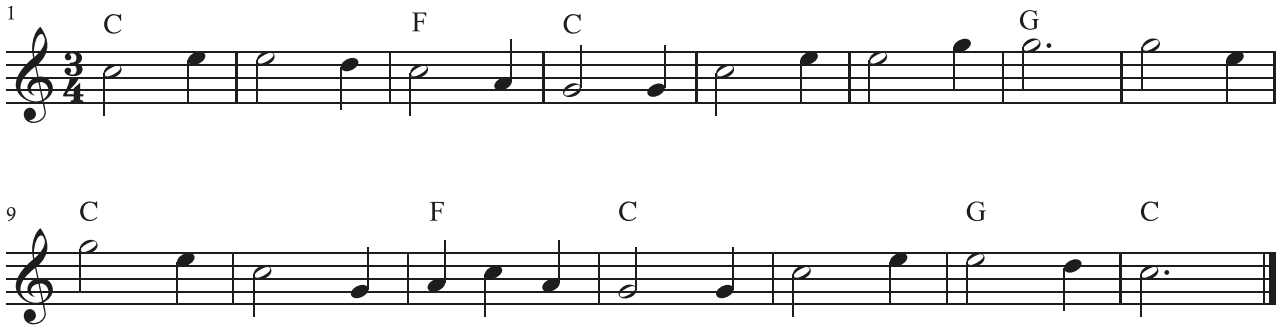
Play the melodies that follow without tabbing them out. The letters above the staff are chord symbols; ask your teacher or an advanced player to play the chord accompaniment while you play the melody.

"Camptown Rock"

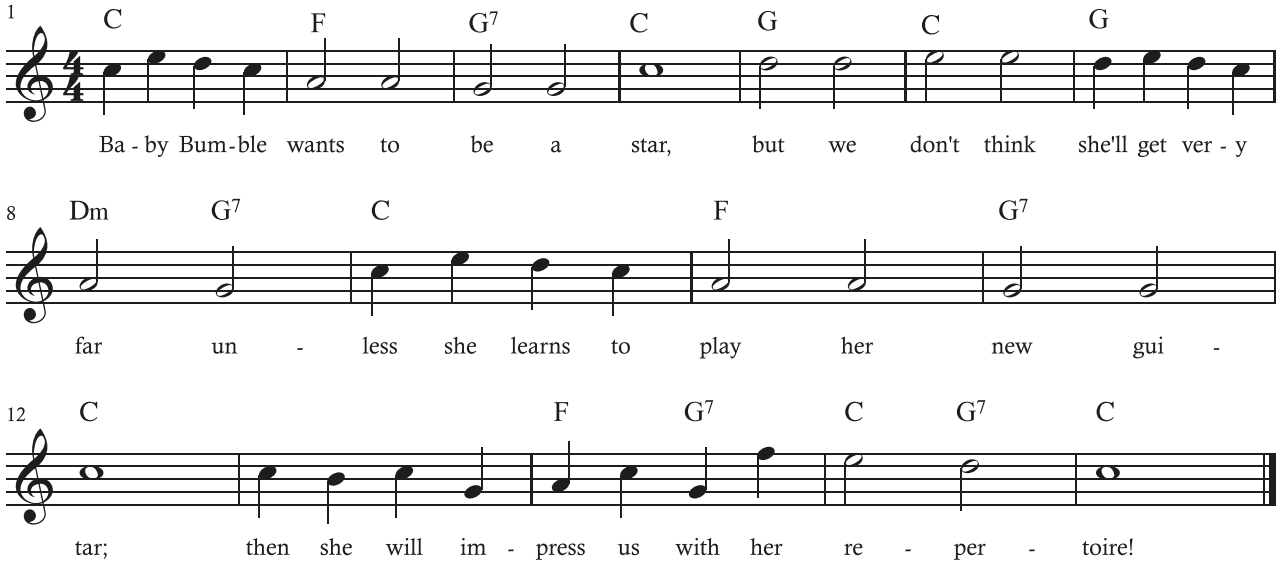
Tune: Stephen Foster



"Amazing Grace"

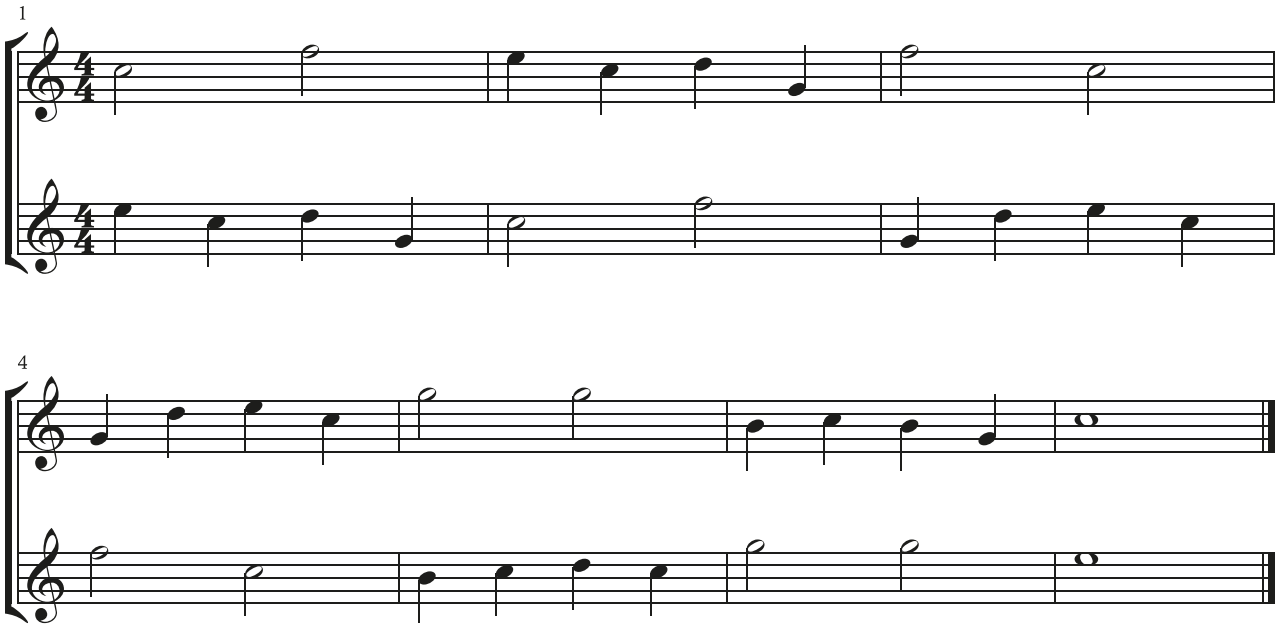
American hymn tune

"Baby Bumble"

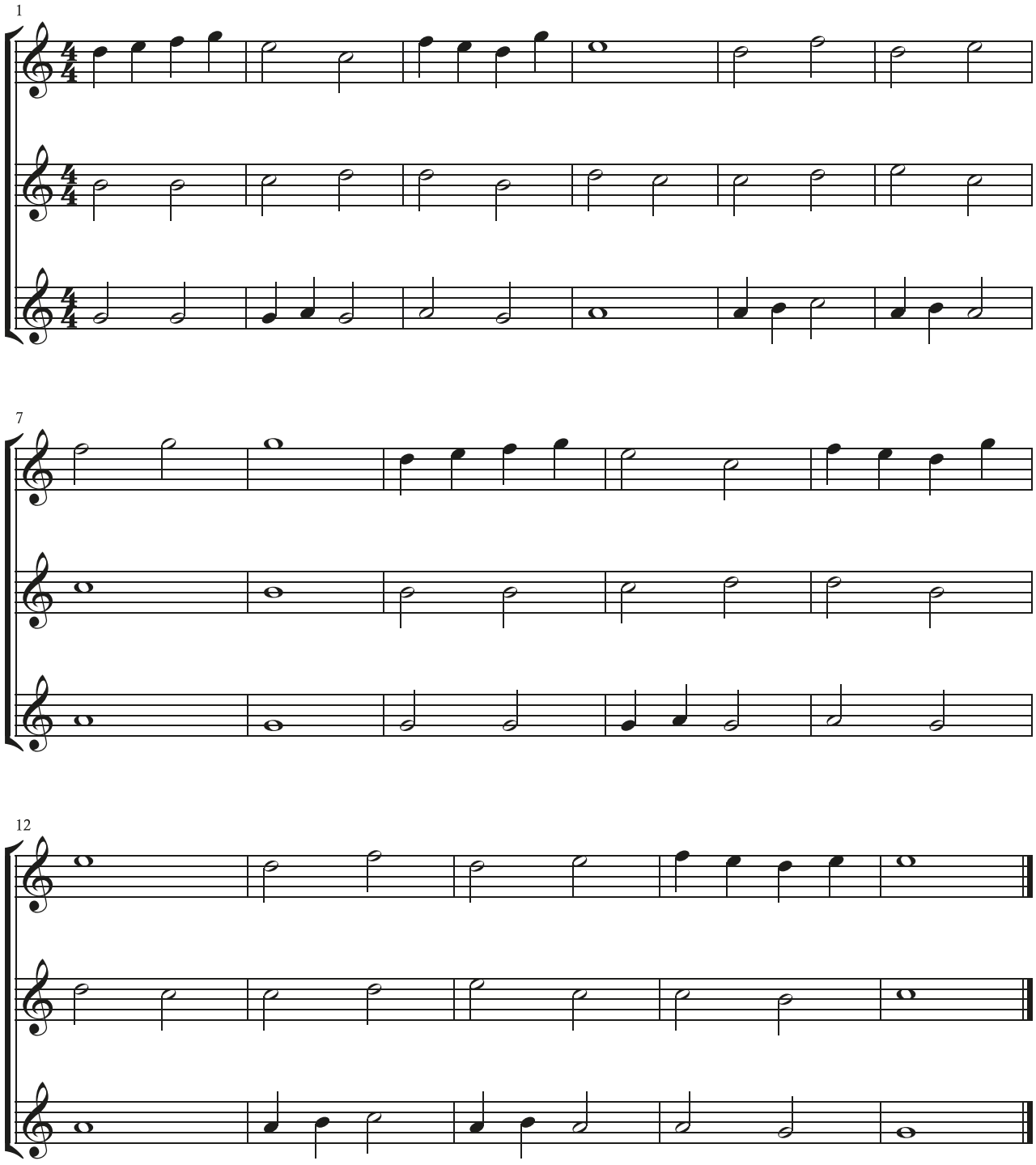
Tune: Sanford C. Faulkner



Playing Ensemble Music

"Grandpa Ben's Duet" is an ensemble piece; that is, two guitarists should play it.

"Grandpa Ben's Duet"

"Three for Three" is a trio composed using the eight notes you have learned so far. It must be played by three guitarists—one on each line.

"Three for Thee"

Mastery Activities

Investigate

This lesson discussed the differences between standard music notation and tablature. Both have strengths and weaknesses. Why do you think that is? What are some problems one must address when trying to visually represent music? How might the limitations of music notation systems limit composers and performers?

Find examples of other forms of notation, such as lute tablature, plainchant, or graphic notation. How do these methods compare to standard music notation?

Perform

1. Perform "G to C," "Remind Me Again," "Three String Strut," "Fourth Time's the Charm," or "Once More in Three" for your instructor; your performance will be assessed using table A.1.
2. In groups of three to six students (one or two per part), prepare a performance of "Three for Three" for your classmates. Your performance will be assessed using table A.3.

Suggestions for Further Study

Groeber et al., *Everybody's Guitar Method 1*, pages 6–13.
Schmidt and Morris, *Essential Elements for Guitar, Book 1*, pages 9–28.
Neely and Schroedl, *Fast Track Guitar 1*, pages 8–12.
Bay, *Modern Guitar Method Grade 1, Expanded Edition*, pages 7–17.
Stang, *The 21st Century Guitar Method 1*, pages 8–11.

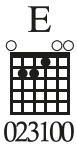
4

Open Position Chords; Foundational Shape 3

Foundational Shape 1 Review

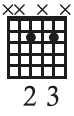
G, G7, and D are built using FS 1. Find and circle the foundational shape in each chord diagram below, and then play the chord.

E is built using FS 2.

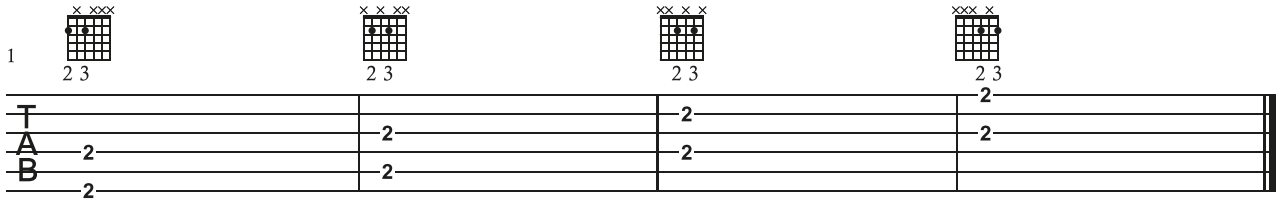


Foundational Shape 3

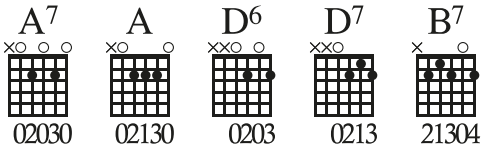
FS 3 is similar to FS 2, except there is a string between the second and third fingers.



Practice moving FS 3 around the guitar without strumming:

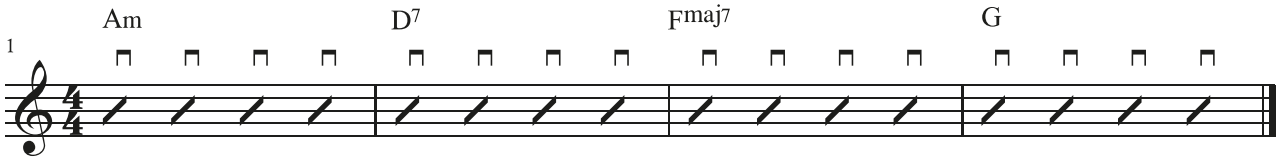


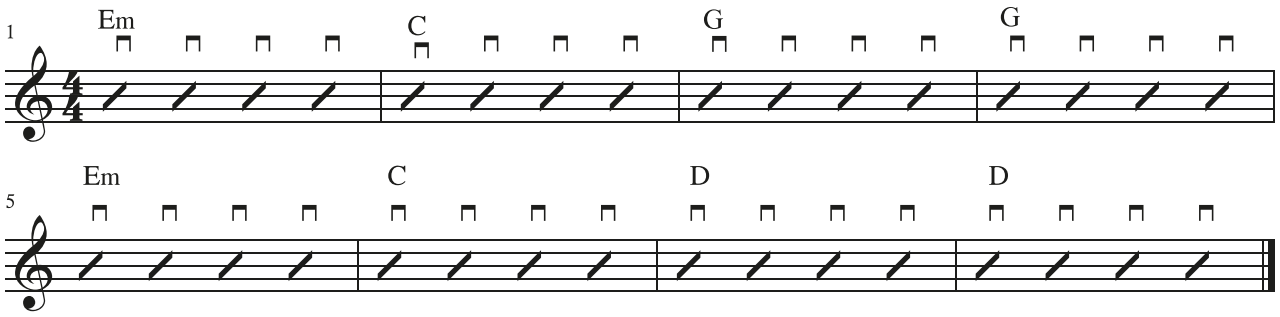
The next group of chords are built using FS 3. Find and circle the foundational shape in each chord diagram below, and then play the chord.



Chord Switching Exercises

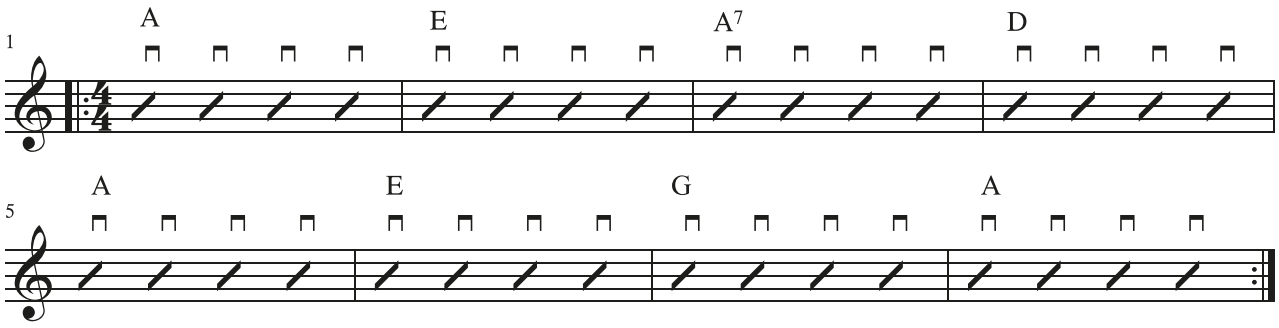
Play exercises 4.1–4.7. Practice with your LH alone before adding RH strumming, in order to focus on smooth, accurate chord switching.

Ex. 4.1

Ex. 4.2



Exercise 4.3 uses *repeat signs* at the beginning and end; everything bracketed by the repeat signs is played twice.

Ex. 4.3



Ex. 4.4

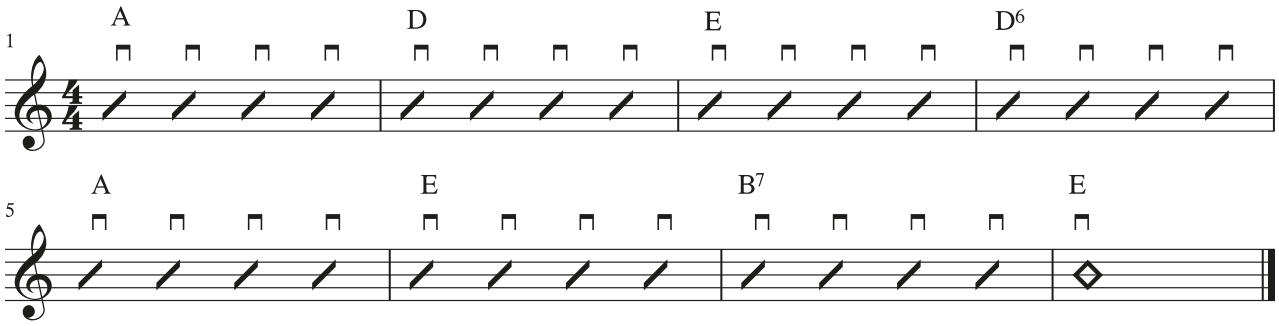
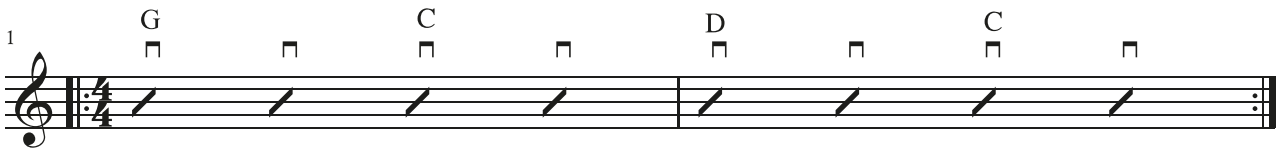
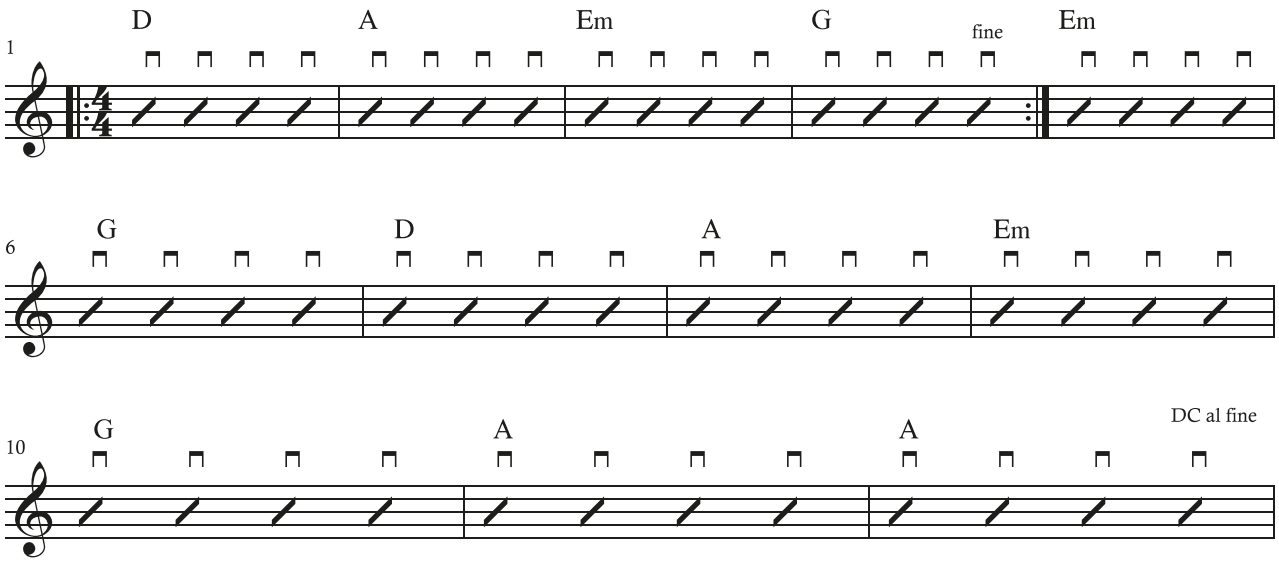


Figure 4.1

A capo raises the pitch of the strings, allowing you to play in several keys using a limited number of chords (fig. 4.1). Play exercise 4.5 using a capo on the fifth fret.

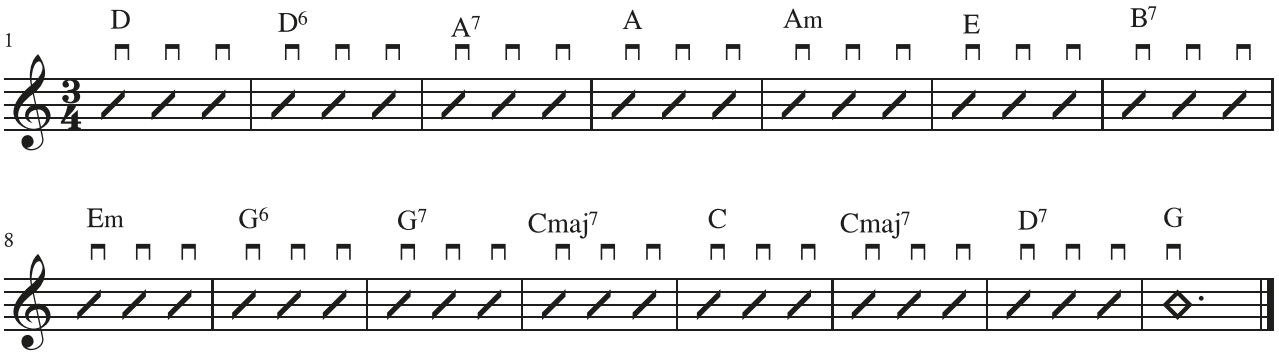
Ex. 4.5

DC stands for *da capo,* "the head." In music, the term *DC al fine* means "Go back to the beginning and continue playing until you reach the measure marked *fine*." Do this in exercise 4.6.

Ex. 4.6



Exercise 4.7 combines all the chords you should know. Pay close attention to fingering, and move from chord to chord as smoothly as possible.

Ex. 4.7



Mastery Activities

Perform

Play exercise 4.7 for your instructor; your performance will be assessed using table A.2.

Apply

Listen to songs that use the chords in this lesson, and try to play along. Suggestions:

"One" by U2
"Achy Breaky Heart" by Billy Ray Cyrus
"5 Years Time" by Noah and the Whale (capo 5)
"You Belong With Me" by Taylor Swift (capo 4)
"Radioactive" by Imagine Dragons (capo 2)
"Firework" by Katy Perry (capo 1)

Investigate

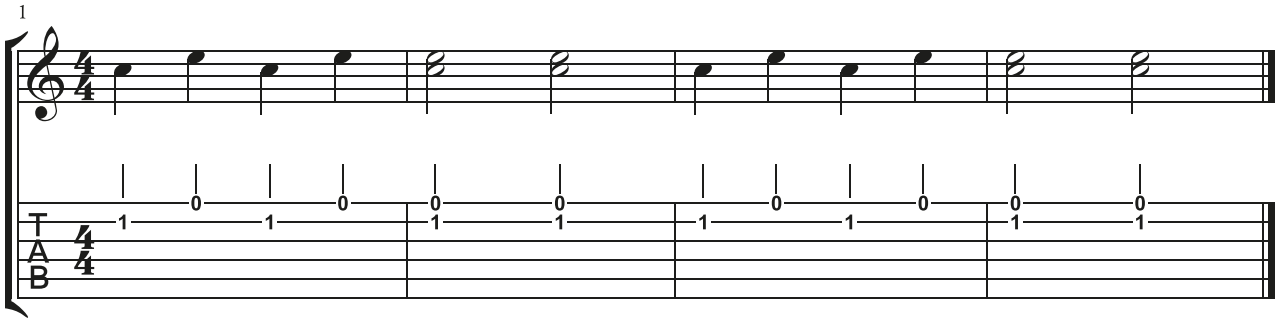
There are many, many pop songs you can play using only the chords you know so far. Even though many songs share the same—or similar—chord progression, they sound different. What are some techniques songwriters use to create variety and interest, even though they are using simple chord progressions?

5

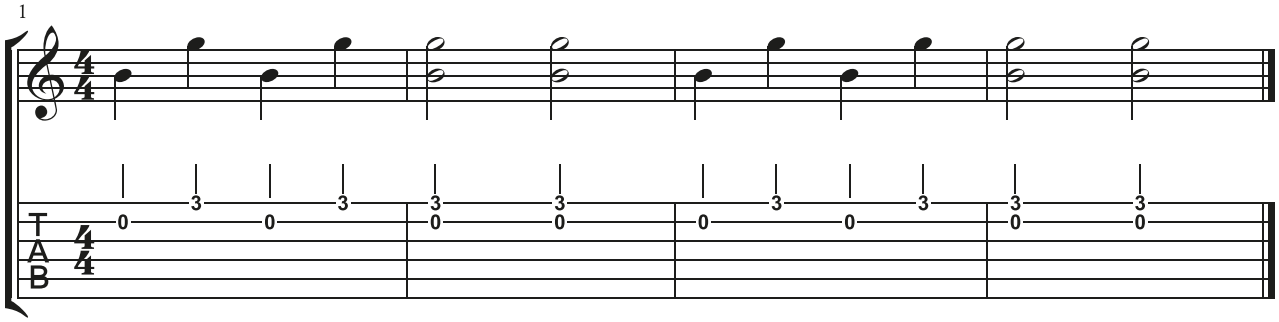
Playing Two Notes Together

It is possible to play several notes simultaneously on the guitar. When two or more notes are "stacked" on top of each other, as in exercises 5.1–5.5, simply press both notes down with your LH, and use your pick to strike both notes at the same time.

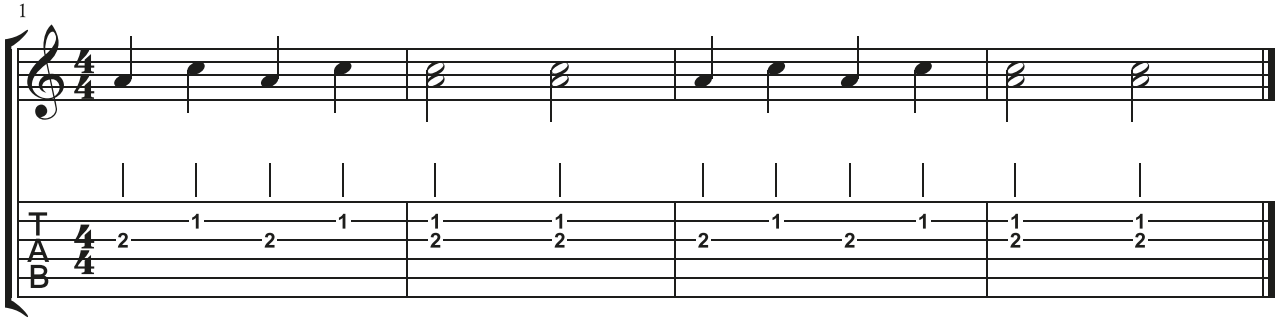
Ex. 5.1



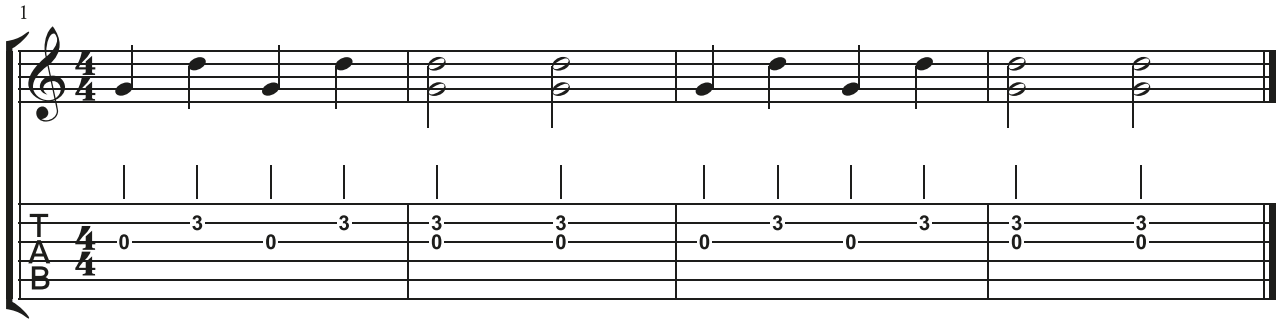
Ex. 5.2



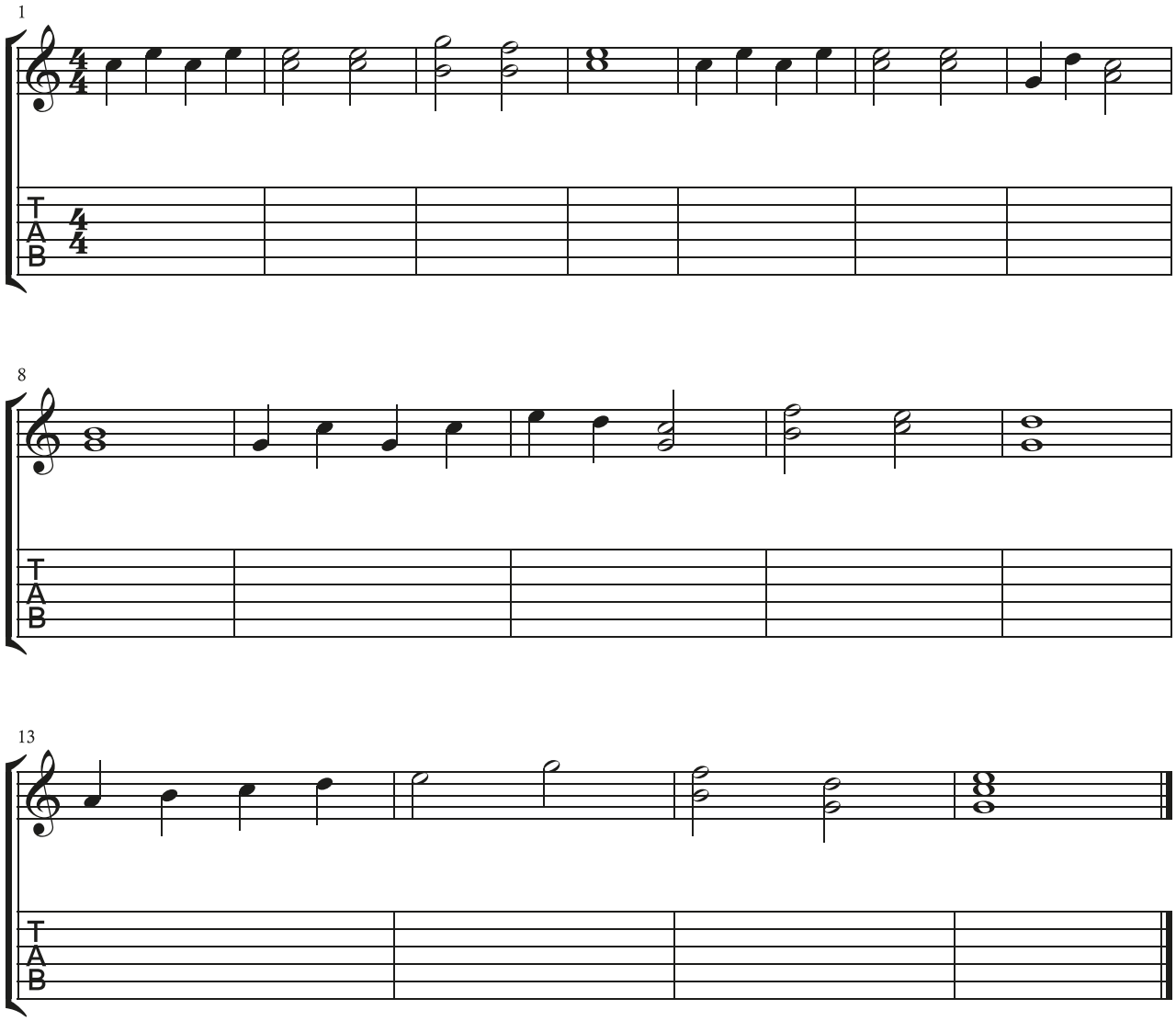
Ex. 5.3



Ex. 5.4



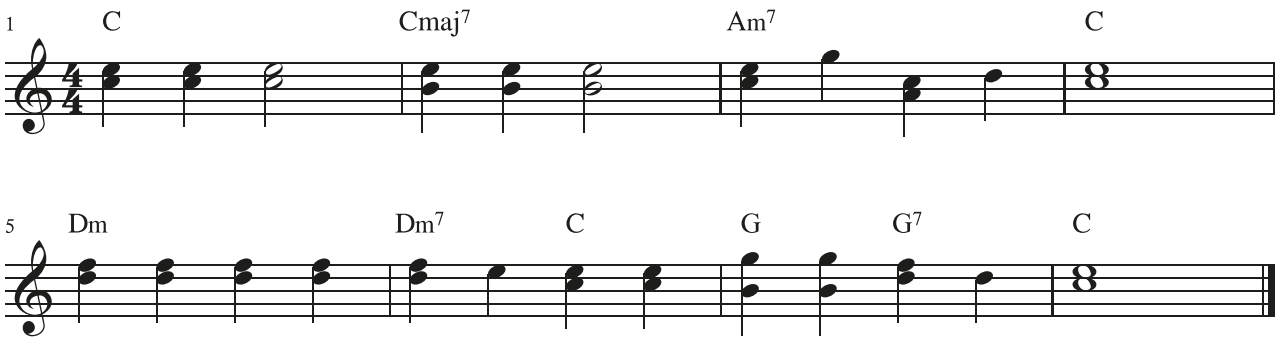
Ex. 5.5



Play the melodies that follow without tabbing them out. The letters above the staff are chord symbols; ask your teacher or an advanced player to play the chord accompaniment while you play the melody.

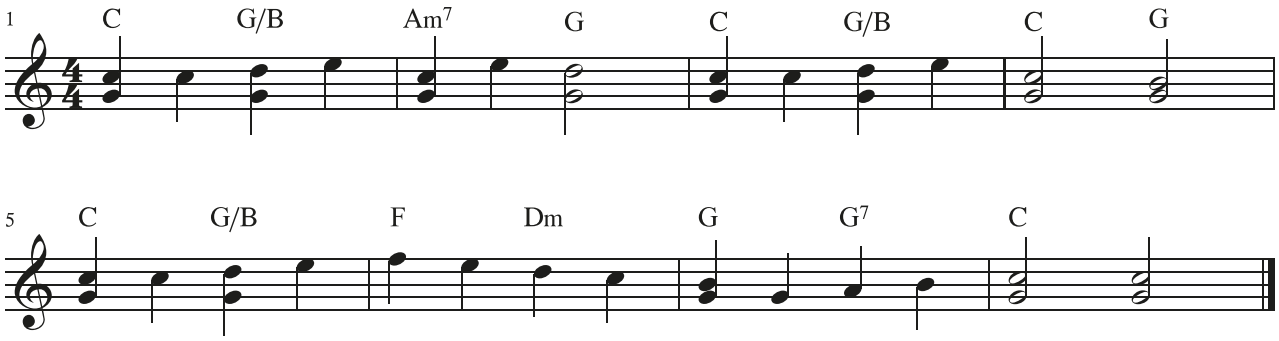
"Jingle Jazz"

Tune: James Pierpont

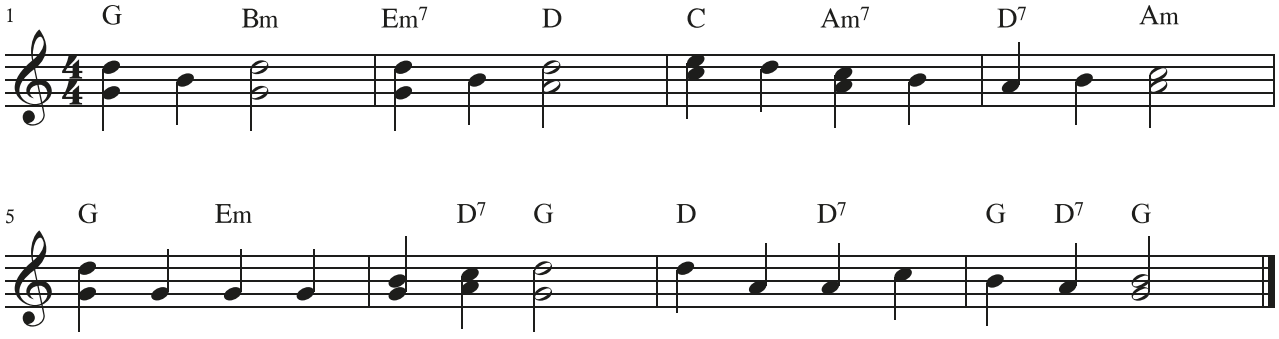


"Yankee Doodle"

Traditional



"This Old Man"

Children's folk song

Mastery Activities

Perform

Translate exercise 5.5 to tab, then perform it for your instructor; your performance will be assessed table A.1.

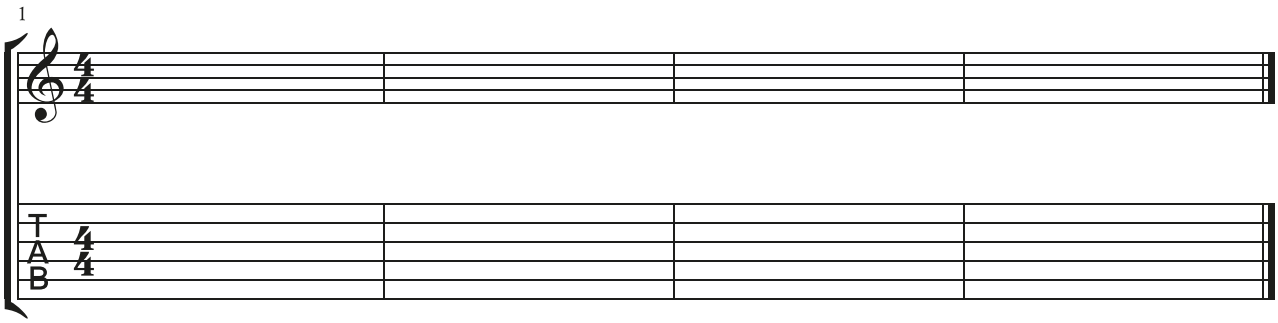
Creativity Project 1

Compose a four-measure melody.

- Use the eight pitches you have learned so far—G, A, B, C, D, E, F, and G—on the top three (treble) strings. Your melody should begin and end on C.
- Use the four rhythmic values you have learned so far—whole notes, dotted half notes, half notes, and quarter notes. The melody is in 4/4 time, so the combination of rhythms used in each measure must equal four beats.
- On the blank staff provided, notate the melody using BOTH standard staff notation and tab.
- Play it for your instructor.

When writing notes on the staff, keep in mind:

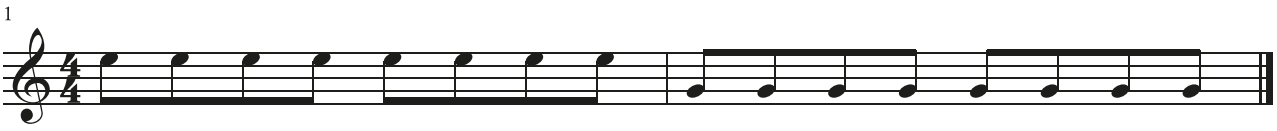
- Stems on notes written ON or ABOVE the third line usually point DOWN and attach to the left side of the note.
- Stems on notes written ON or BELOW the third line usually point UP and attach to the right side of the note.



6

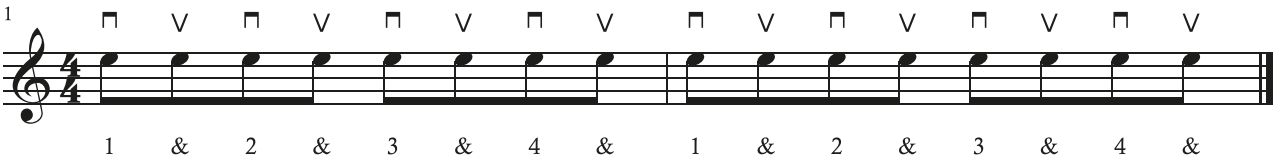
Eighth Note Rhythms, Alternate Picking, and Chord Strumming

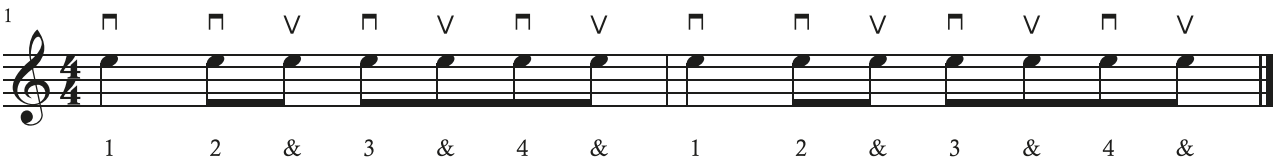
Eighth Notes

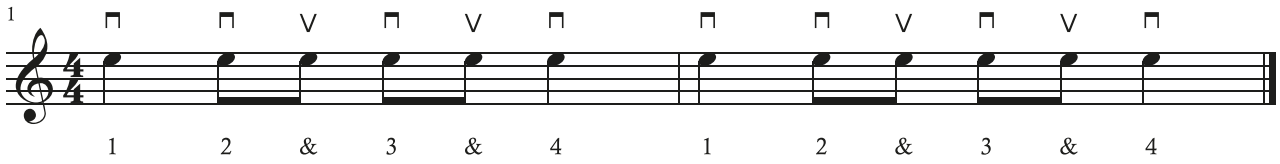
Two *eighth notes* have the same value as one quarter note; each eighth note receives half of a pulse. The note occurring on the first half of the pulse is the *downbeat*; the note occurring on the second half of the pulse is the *upbeat*. Eighth notes are written with a filled-in note head, a stem, and a flag. When several eighth notes are written in succession, they are usually beamed together, as in figure 6.1.

Alternate Picking

Alternate picking is the technique of alternating down-strokes with up-strokes. Alternate picking helps keep eighth note rhythms even, and, is more efficient than repeating sequential down-strokes when executing eighth notes at a fast tempo. The exercises that follow contain five common eighth note rhythm patterns. Each pattern is played on the open 1st string. Follow the down-stroke and up-stroke indications above the staff.

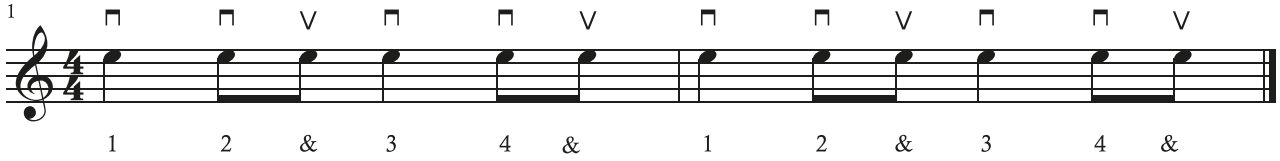
Pattern 1



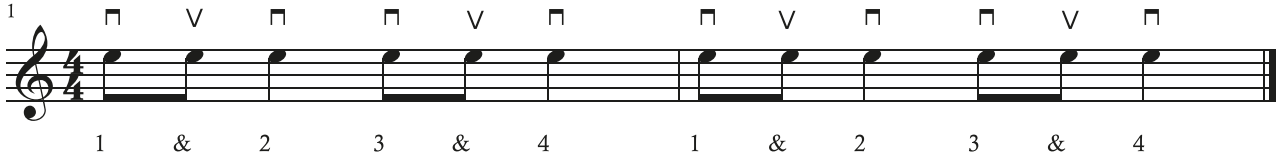
Pattern 2

Pattern 3



Pattern 4

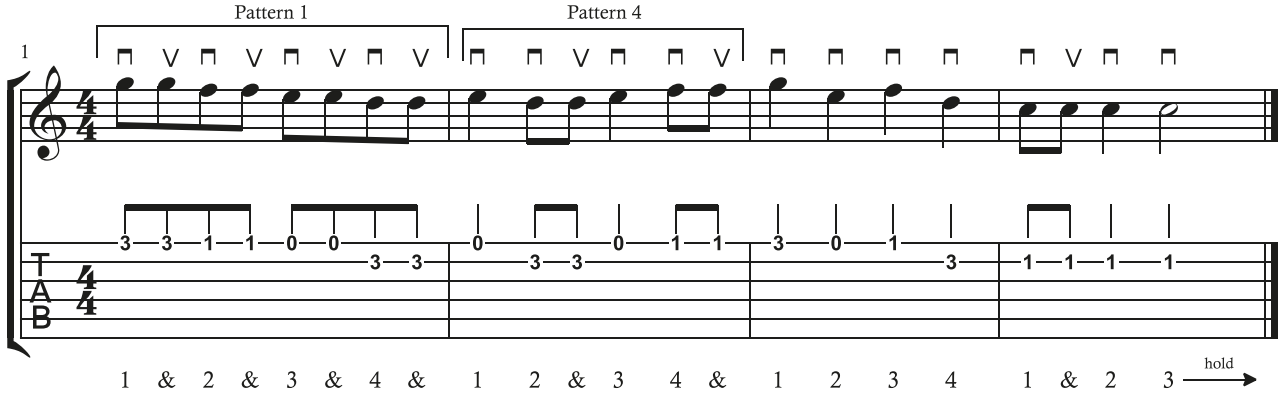


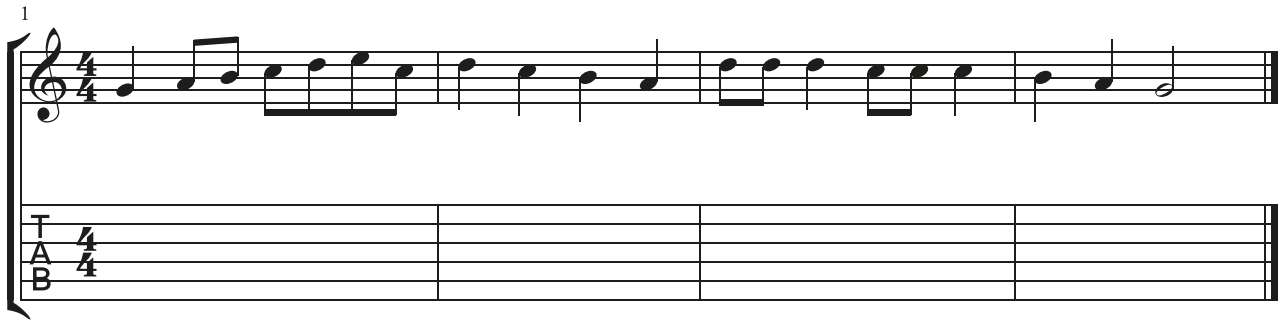
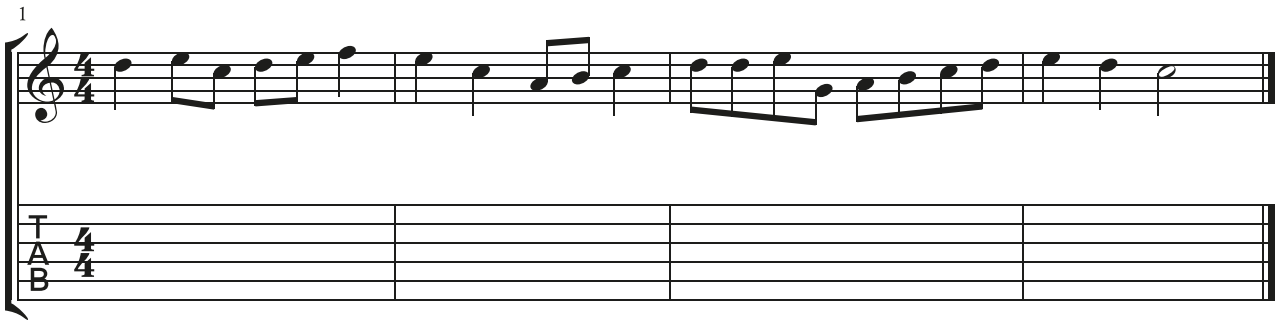
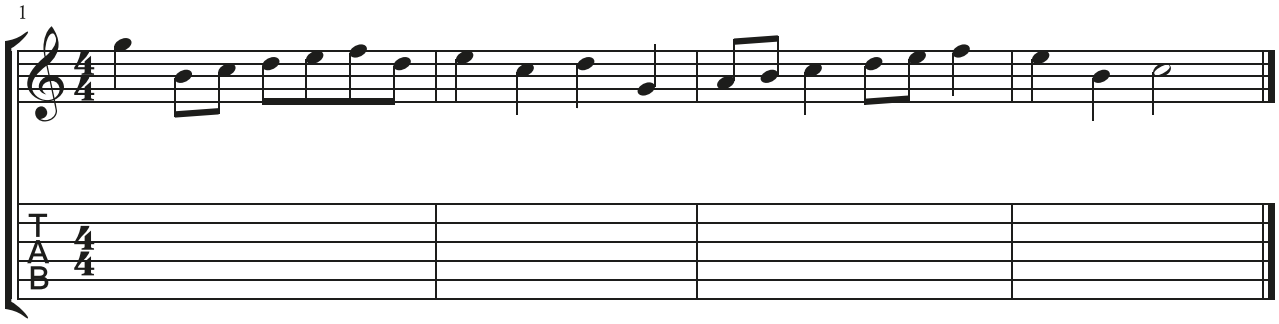
Pattern 5



Before playing exercises 6.1–6.4, label any eighth note patterns you recognize, tab out the notes on the tab staff provided, write in counting below the staff, and write in the appropriate down-stroke and up-stroke indications above the staff. Exercise 6.1 has been completed for you.

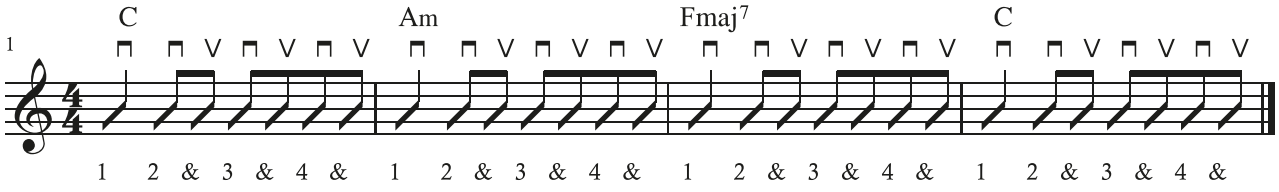
Ex. 6.1



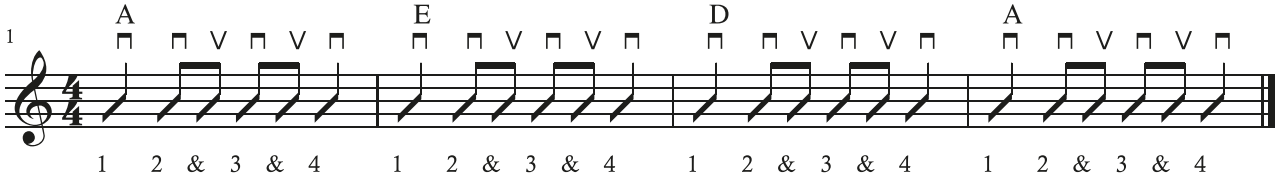
Ex. 6.2

Ex. 6.3

Ex. 6.4

Chord Strumming Patterns

Eighth note patterns are also used when strumming chords. In exercises 6.5–6.8, the rhythm pattern is written out on the staff using slash markings attached to stems. Down-strums and up-strums are indicated by the down-stroke and up-stroke symbols above the staff.

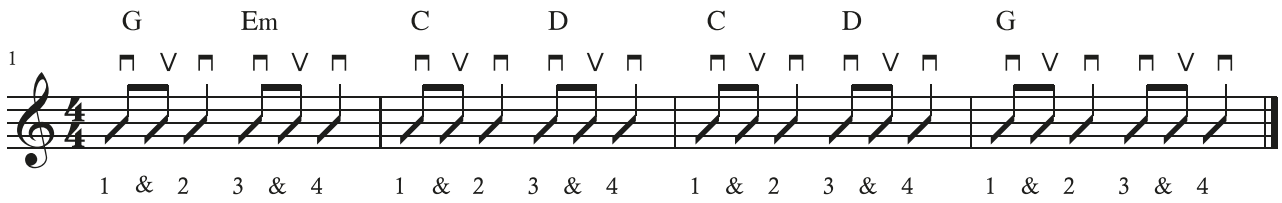
Ex. 6.5



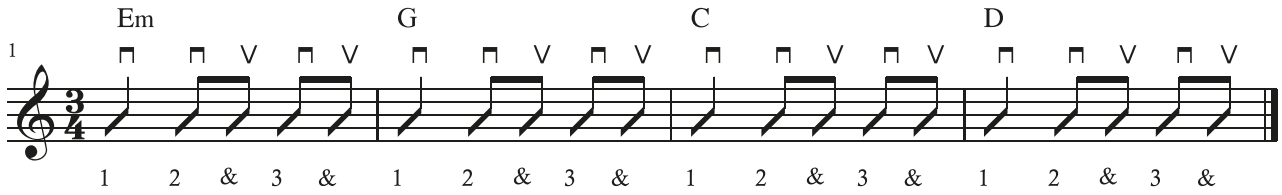
Ex. 6.6



Ex. 6.7



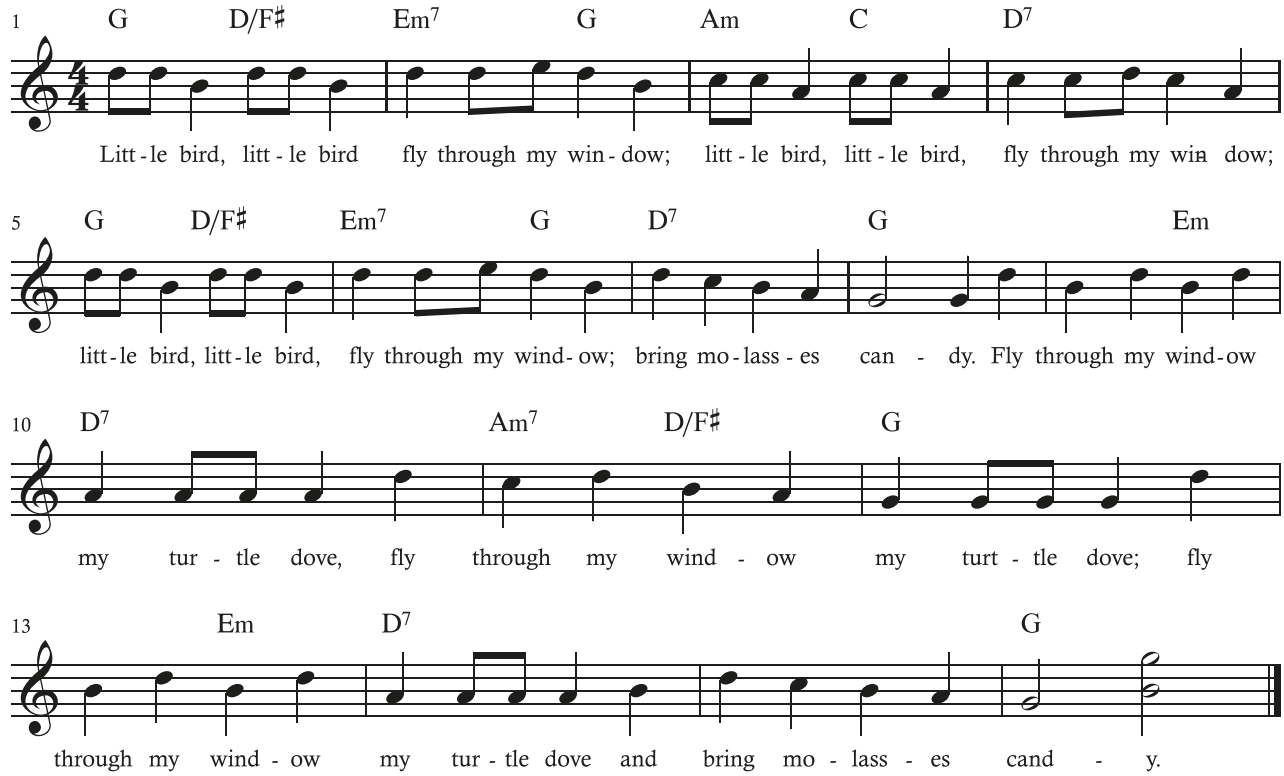
Ex. 6.8



Play the melodies that follow without tabbing them out. The letters above the staff are chord symbols; ask your teacher or an advanced player to play the chord accompaniment while you play the melody.

"Little Bird, Little Bird"

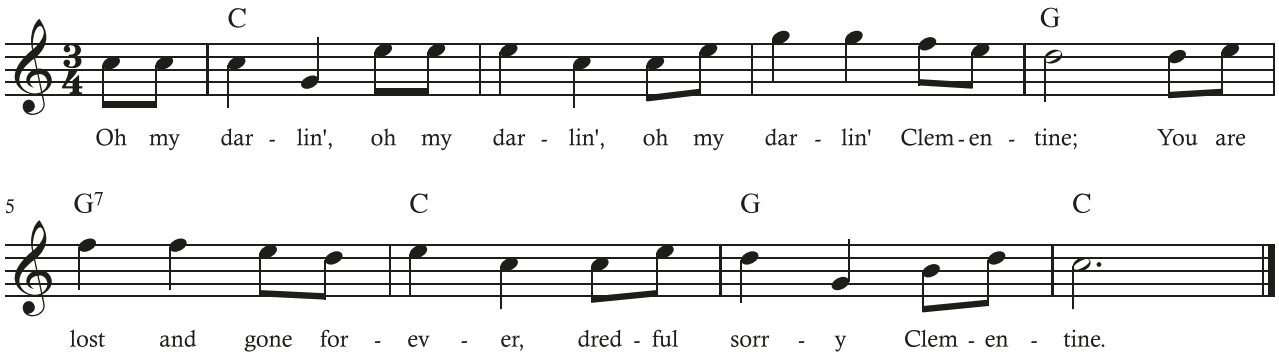
CHILDREN'S SONG


1 G D/F♯ Em7 G Am C D7
Litt-le bird, litt-le bird fly through my win-dow; litt-le bird, litt-le bird, fly through my win dow;
5 G D/F♯ Em7 G D7 G Em
litt-le bird, litt-le bird, fly through my wind-ow; bring mo-lass-es can - dy. Fly through my wind-ow
10 D7 Am7 D/F♯ G
my tur - tle dove, fly through my wind - ow my turt - tle dove; fly
13 Em D7 G
through my wind - ow my tur - tle dove and bring mo - lass - es cand - y.

When melodies begin with notes that come before the first beat of the measure, those notes are called *pickup notes*. "Oh My Darlin' Clementine" begins with pickup notes; the first two eighth notes are counted as "3 and."

"Oh My Darlin' Clementine"

American Western folk ballad



Mastery Activities

Investigate

This lesson discussed eighth notes and alternate picking. In the real world, however, guitarists use a variety of RH techniques, depending on the feel of the song. Rock players often use sequential down-strokes when playing eighth notes, for example, which results in a heavier feel.

Find examples of guitarists using various RH picking techniques. Examples to check out: Dan Crary, flatpicking; Ritchie Blackmore and Frank Gambale, sweep picking. What are some of the benefits of the different techniques you have discovered?

Perform

Choose exercise 6.2, 6.3, or 6.4 to perform for your instructor; your performance will be assessed using table A.1.

Suggestions for Further Study

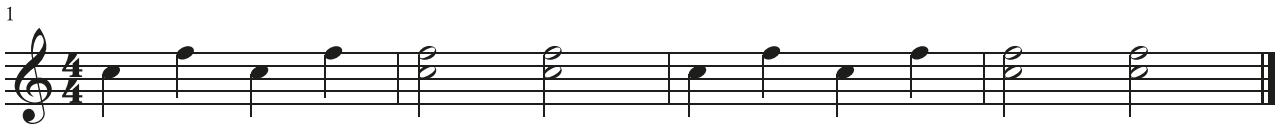
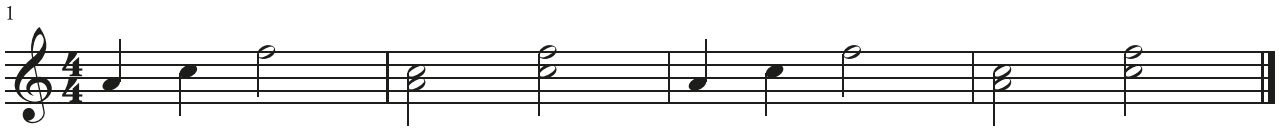
Gunod et al., *Alfred's Basic Rock Guitar Method 1*, page 40.
Groeber et al., *Everybody's Guitar Method 1*, pages 6–13.
Bay and Christiansen, *Mastering the Guitar Level I*, pages 23–24, 27–31.

7

The Half Barre; Foundational Shapes 4 and 5

Playing Two Notes with the Same Finger

In exercises 7.1–7.3, your first finger must hold down the 1st string first fret and the 2nd string first fret simultaneously. Roll your finger slightly away from you, so that you can press the strings down with the outside edge of your finger, where the bone of your finger is closer to the skin (fig. 7.1).

Ex. 7.1

Ex. 7.2

Ex. 7.3

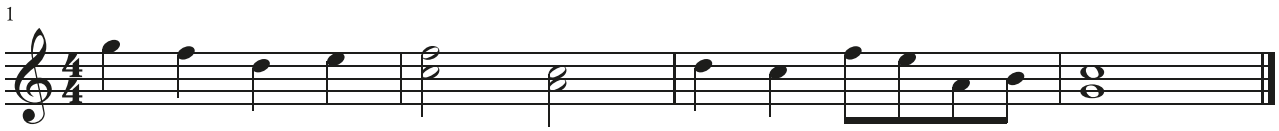
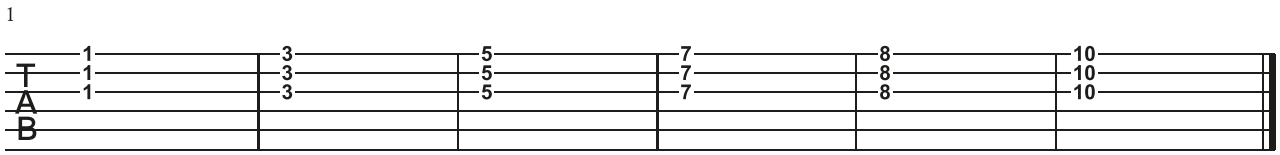



Figure 7.1

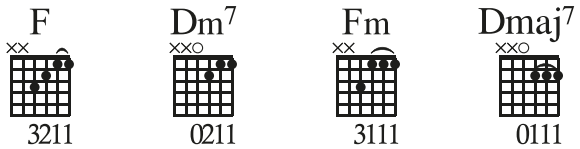
Foundational Shape 4

Pressing down two or more notes with one finger is called a *barre*. To execute a full barre, one finger presses down all six strings. FS 4 is a half barre, meaning that only strings 1, 2, and 3 are pressed down simultaneously with the first finger:

Practice moving FS 4 up and down the guitar neck; strum slowly, making sure each individual pitch sounds.



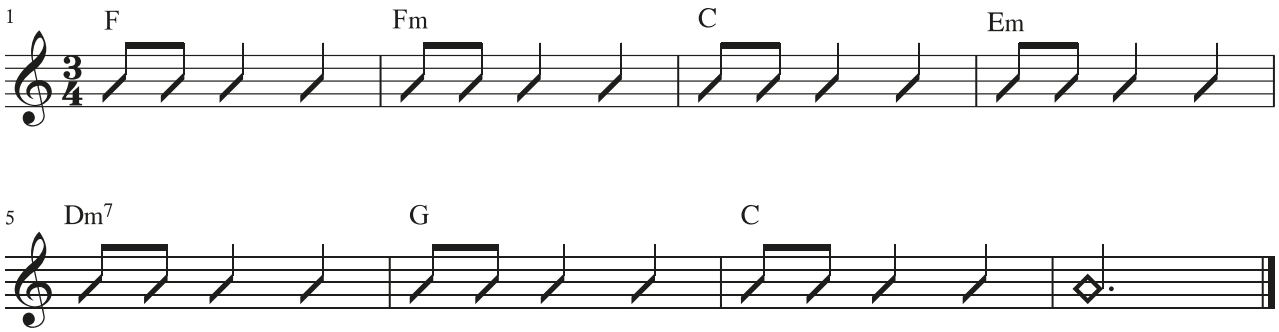
The next group of chords are built uisng FS 4. Find and circle the foundational shape in each chord diagram below, then play the chord.



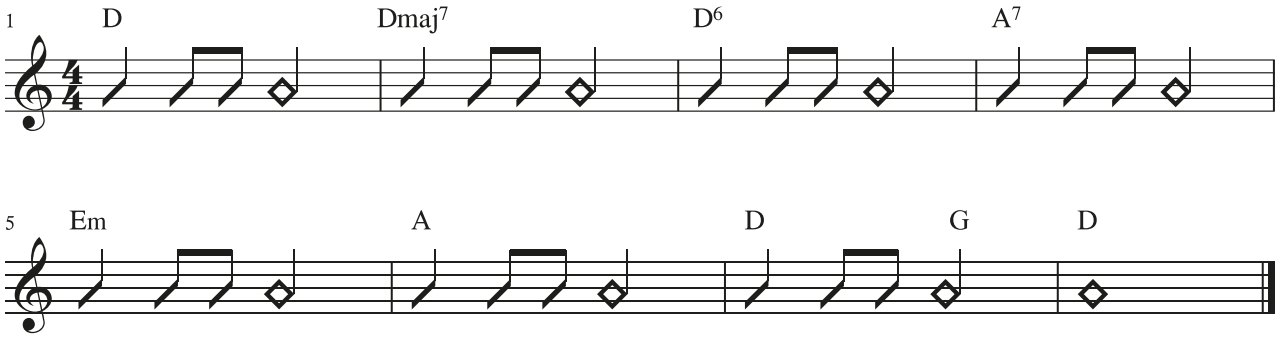
Chord Switching Exercises

Play the chord switching exercises that follow. Practice with your LH alone before adding RH strumming, in order to focus on smooth, accurate chord switching.

Ex. 7.4

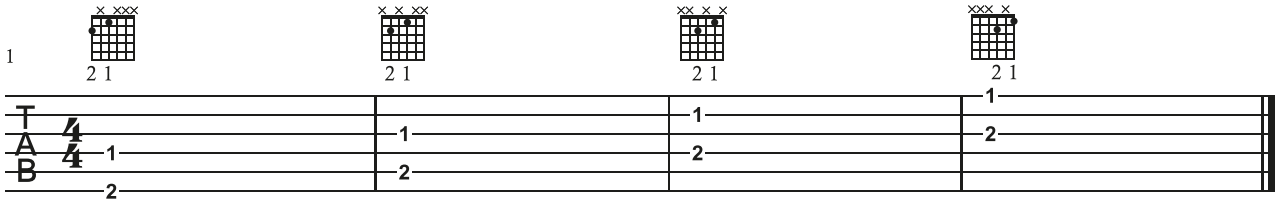


Ex. 7.5

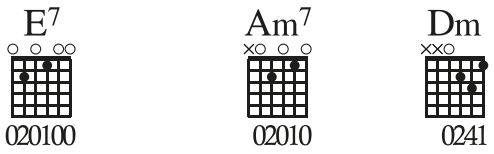


Foundational Shape 5

Practice moving FS 5 around the guitar neck without strumming.



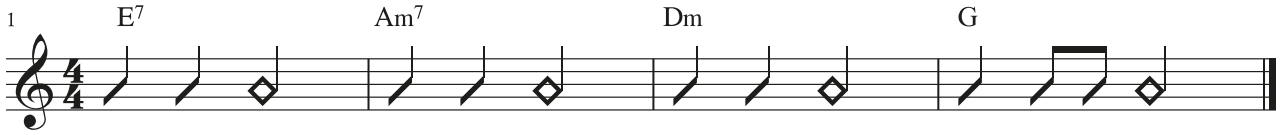
The next group of chords are built using FS 5. Find and circle the foundational shape in each chord diagram below, and then play the chord.

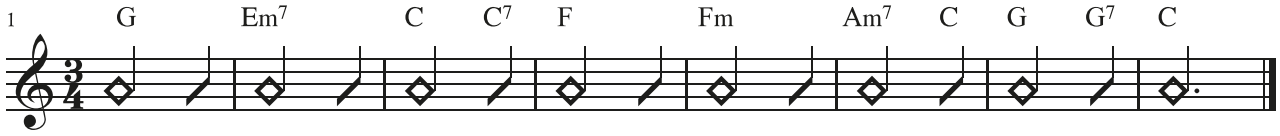


The next two chords are slight alterations of shapes you already know. Find and circle the familiar chord shapes, and then play the chords.

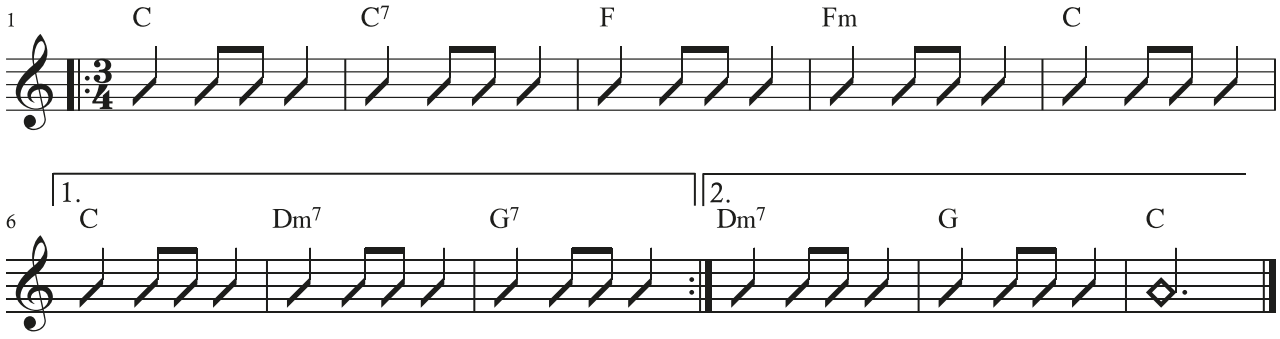
Play the chord switching exercises that follow.

Ex. 7.6



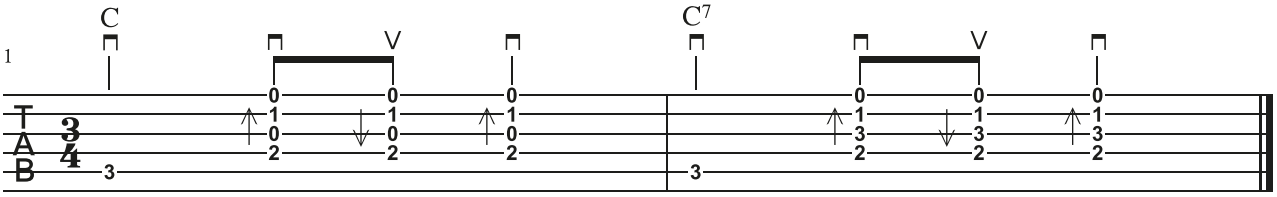
Ex. 7.7

Exercise 7.8 has *a first and a second ending*. The first time through, play through measure 8, and then repeat back to the beginning. The second time through, play through measure 5, and then skip directly to measure 9—the second ending.

Ex. 7.8



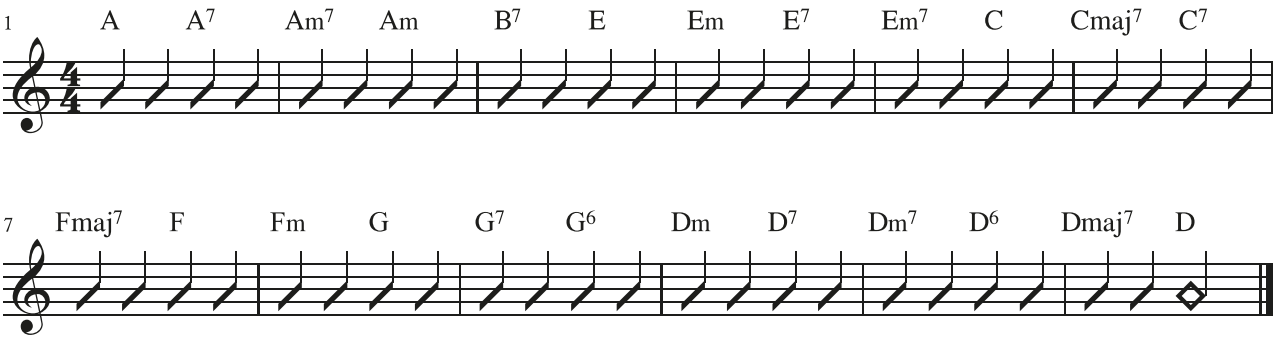
Use a "bass strum" pattern for exercise 7.8. Instead of strumming the entire chord on the first beat of the measure, pluck only the lowest bass string in the chord and then strum as indicated. The first two measures are written out below.

Bass strum pattern



Exercise 7.9 uses all of the chords you should know up to this point. Review any chords you don't remember—make sure you know the appropriate fingerings and the number of strings you should strum for each chord.

Ex. 7.9



Mastery Activities

Perform

Play exercise 7.9 for your instructor; your performance will be assessed using table A.2.

Apply

Listen to some songs that use the chords in this lesson and try to play along. Suggestions:

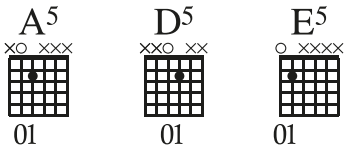
"American Pie" by Don McClean
"Keep Your Head Up" by Andy Grammer
"Ho Hey" by The Lumineers
"Do You Believe in Magic" by Lovin' Spoonful
"Song of Wyoming" by John Denver (capo 2)
"Space Oddity" by David Bowie

8

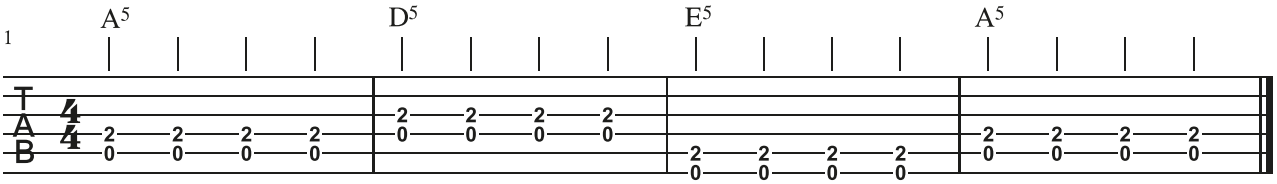
Open Power Chords, the A Pentatonic Minor Scale, and Twelve-Bar Blues

Power Chords

Most chords have at least three different pitches; *power chords* have a unique sound because they have only two pitches. These chords are common in many styles of music, particularly rock and blues. In subsequent lessons, you will learn about moveable power chord shapes, but for now, the focus will be on three common power chords in open position. Study the chord diagrams below; note that each chord uses only two notes—an open note and the second fret note on the adjacent string.

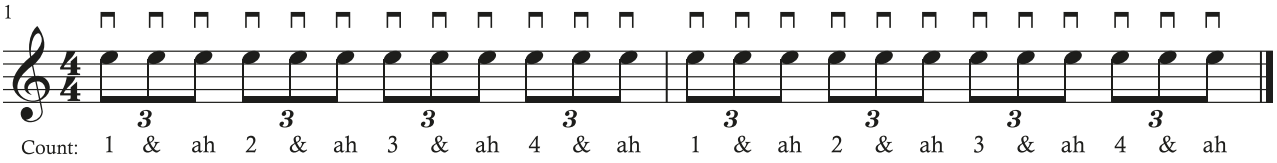


Practice moving the power chord shapes around the guitar:

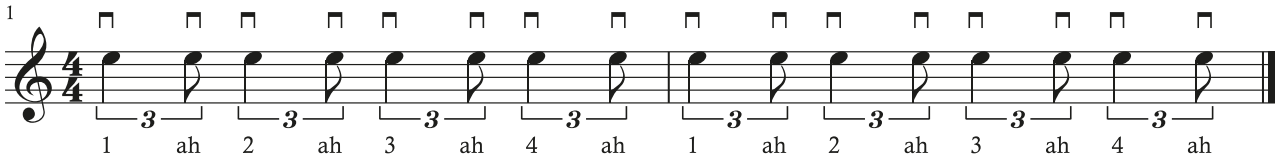


Shuffle Feel

When playing with a *shuffle feel*, the quarter note is sub divided into three, rather than two, equal beats. These are called *triplets:*



Next, add the duration of the first and second triplets together; in other words, only play the first and third notes in the grouping:

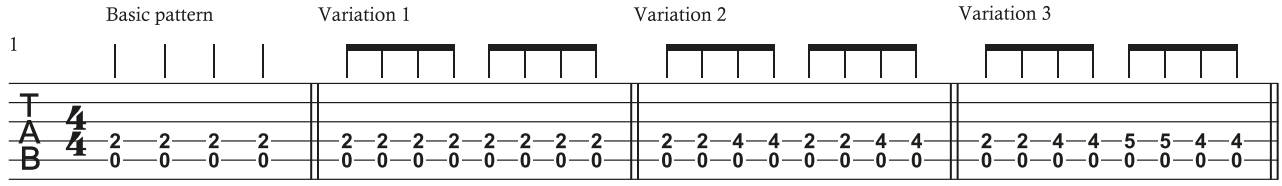


Rock and blues styles are often played with a shuffle feel. Typically, shuffle rhythms are written as "straight" eighth notes. Sometimes a composer will indicate when a piece of music should be played with a shuffle feel, but most often it is up to the performer to know when a shuffle feel is stylistically appropriate.

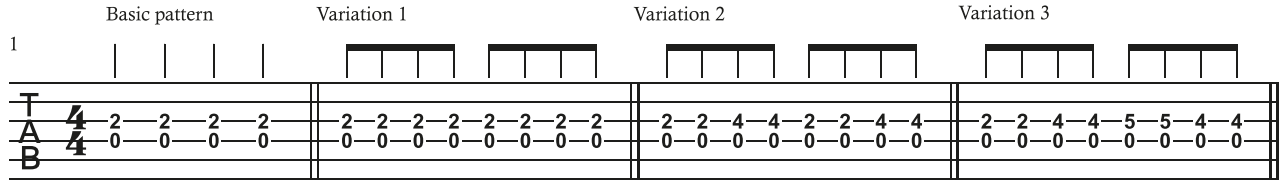
Shuffle Rhythm Patterns

By embellishing the basic power chord shapes found at the beginning of this lesson, you can create a variety of interesting shuffle patterns. In the examples that follow, one measure of each basic power chord shape is followed by three increasingly complex variations. Play the eighth notes with a shuffle feel, and use down-strokes rather than alternate picking throughout.

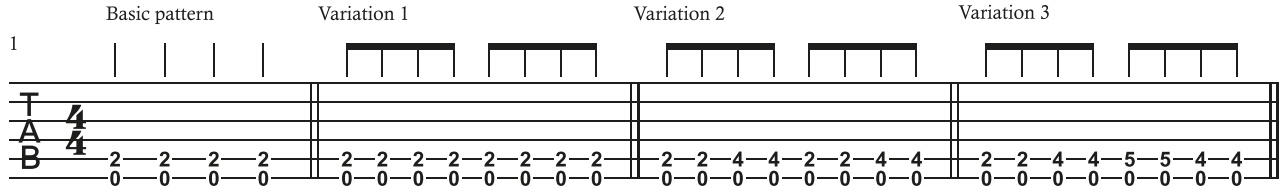
Shuffle patterns based on A5



Shuffle patterns based on D5



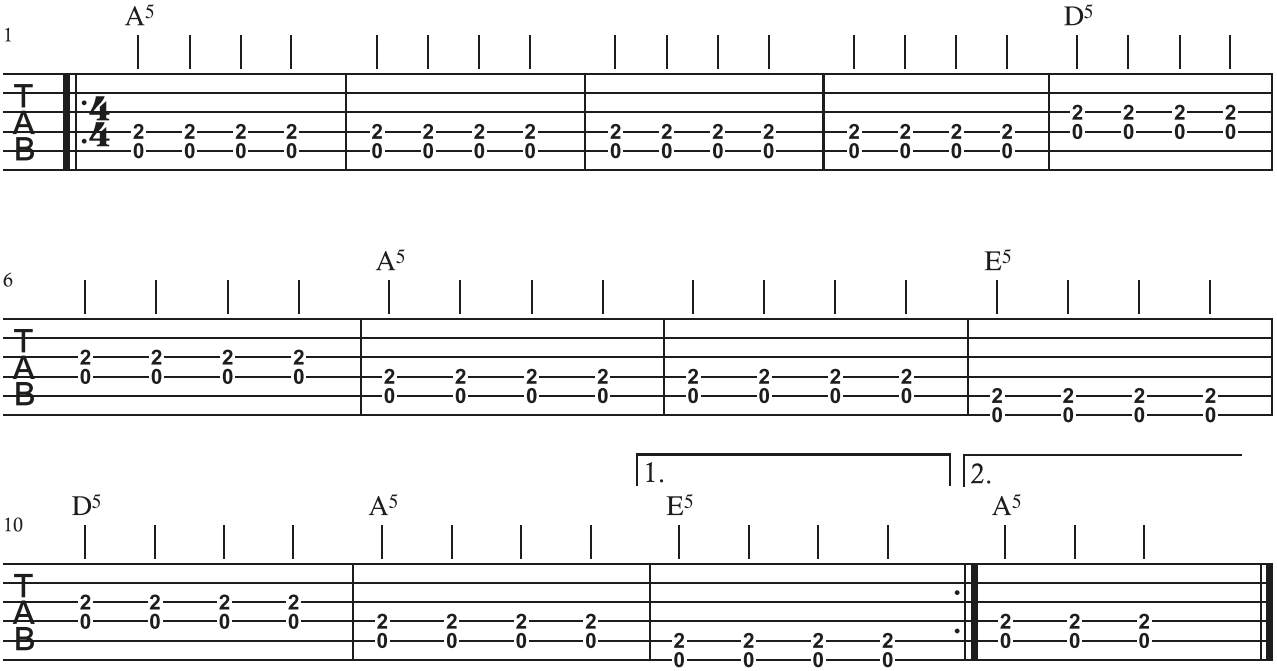
Shuffle patterns based on E5



Once mastered, these three shuffle patterns can be combined to create accompaniments for a variety of blues and rock songs.

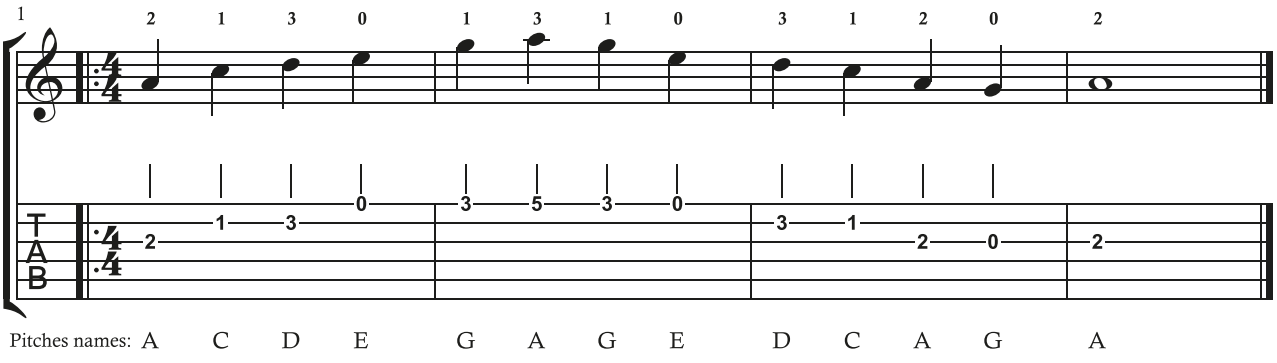
The Twelve-Bar Blues

The *twelve-bar blues* is a common blues form that follows a specific sequence of chords. The chord sequence for a twelve-bar blues in the key of A is shown below, using basic power chord shapes. When you are comfortable with the basic power chords, play the progression using the three shuffle pattern variations.



The A Minor Pentatonic Scale

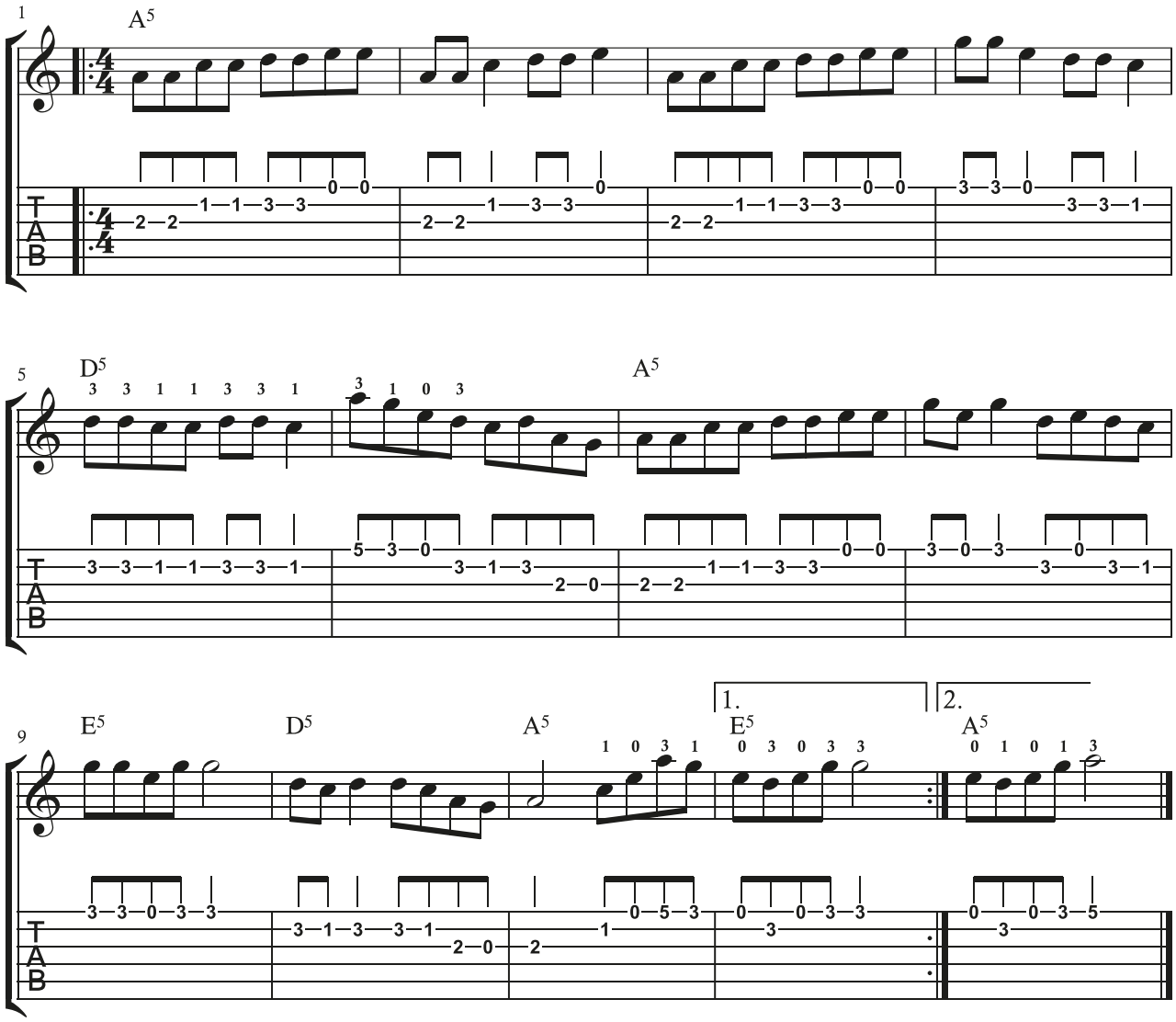
The *A minor pentatonic scale* is used extensively in rock and blues improvisation. It is played using the notes you already know, plus the A on the 1st string fifth fret. Play through the scale several times. The numbers written above the staff are suggested LH fingerings, not fret numbers. The fingering for this scale is awkward because the fifth fret A is outside open position. The suggested fingering offers one solution, but it isn't the only correct answer. If you can think of other options, feel free to use them—but be consistent.



"Power Up" is a solo composed using the notes in the A minor pentatonic scale. Suggested LH fingering is included in some of the trickier passages, but you are free to come up with alternative solutions. The melody sounds good when played with the twelve-bar blues chord pattern you practiced earlier in this lesson. Have your teacher or a classmate play the twelve-bar blues pattern while you play the melody. The chords are written above the staff; play them using one of the shuffle patterns.

Once you have mastered "Power Up" as written, play the melody the first time through, and then use the notes in the A minor pentatonic scale to improvise your own melody on the repeat. You can simply embellish the melody that is already there, or you can create a new one.

Power Up



Mastery Activities

Investigate

Watch performances by blues greats from different eras. Suggestions: Big Bill Broonzy, Sister Rosetta Tharpe, RL Burnside, and Keb Mo. What do these performers have in common? How do their styles differ? Discuss some of the influences these players may have had on contemporary rock music.

Apply

Listen to songs that use the twelve-bar blues progression, and play along. Suggestion: "Keep Your Hands to Yourself" by The Georgia Satellites.

Perform

Play "Power Up" with a partner; one person should play the melody while the other plays the chord accompaniment. Then switch parts. Your performance will be assessed using table A.3. Remember—you can improvise your own melody the second time through!

Suggestions for Further Study

Schmidt and Morris, *Essential Elements for Guitar, Book 1*, pages 76–78.
Bay and Christiansen, *Mastering the Guitar Level I*, pages 103–105.
Stang, *The 21st Century Guitar Method, Book 1*, pages 38–39.

9

Building Triads, Harmonizing Melodies, and Recognizing Chords Written on the Staff

Triads

Three or more pitches sounding at the same time results in a chord. The most basic type of chord is called a *triad*. Triads are built using three different pitches; each pitch in a chord has a name and function.

The *root* of a triad is the pitch that the chord is named after; the root of a C chord, for example, is C.

The *third* of a triad is three pitches above the root; if the root of a triad is C, the third is E—C is the root, D is the second, and E is the third.

The *fifth* of a triad is five pitches above the root; if the root of a chord is C, the fifth is G—C is the root, D is the second, E is the third, F is the fourth, and G is the fifth.

Many of the chord shapes you have learned are triads, with one or more of the pitches doubled. The C shape you have been using, for example, has two roots (5th string third fret and 2nd string first fret), two thirds (4th string second fret and 1st string open), and one fifth (3rd string open).

The manner in which the pitches in a triad are doubled and arranged is called the *chord voicing*. Changing the voicing of a chord has an impact on the sound but does not change the name of the chord.

Complete table 9.1 by filling in the names of the root, third, and fifth for each of the triads listed. The C triad has already been completed.

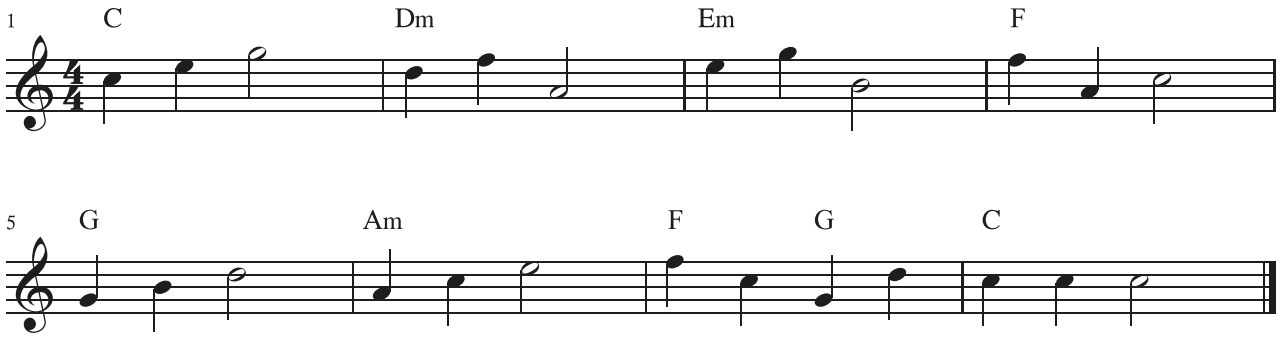
Table 9.1

Triad	C	Dm	Em	F	G	Am
Root	C					
Third	E					
Fifth	G					

Harmonizing a Given Melody

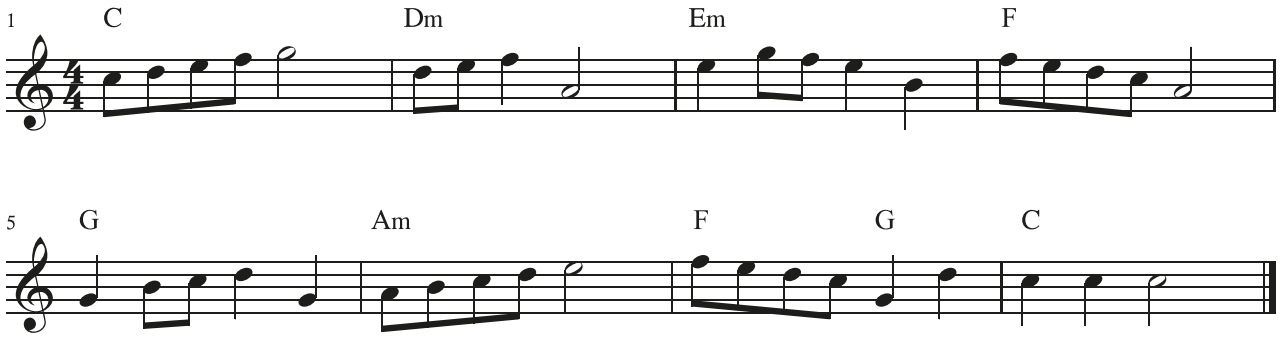
Understanding how triads are built will enable you to create accompaniments for given melodies. Study the melody in figure 9.1; you will see that all of the notes in each measure are also a part of the accompanying chord; that is, all of pitches in the melody are *chord tones*:

Figure 9.1

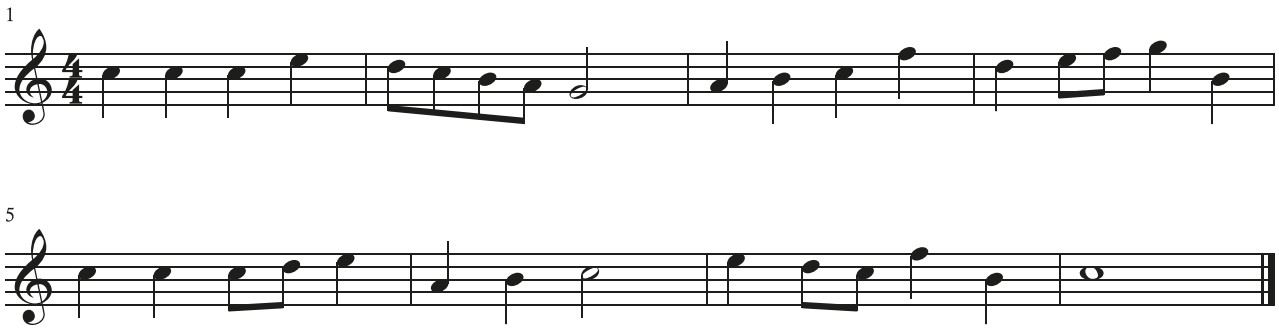


Most often, melodies include pitches that are not part of the accompanying chords. These pitches are called *nonharmonic tones*. In figure 9.2, the melody used in figure 9.1 has been embellished using nonharmonic tones. In this case, the nonharmonic tones connect the chord tones, making the melody more linear. Because the melody is built around the chord tones, though, the chord accompaniment still sounds good.

Figure 9.2

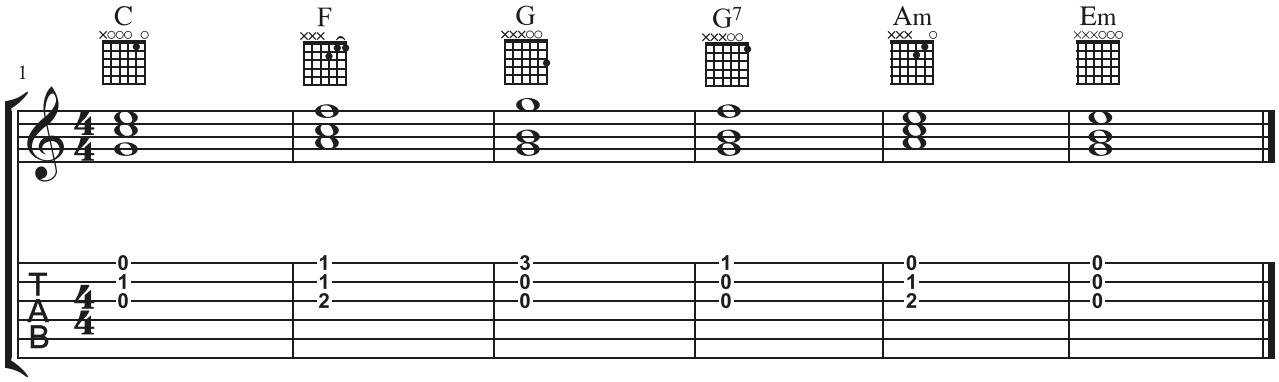


Study the melody in figure 9.3. In each measure, determine which notes are chord tones, and choose a chord or chords from table 9.1 that you think might work as an accompaniment for the notes in that measure. When you have completed all of the measures, have a classmate or your teacher play the melody while you play the chord accompaniment you created. There are several possible solutions, so don't be afraid to experiment a little; let your ear be your guide!

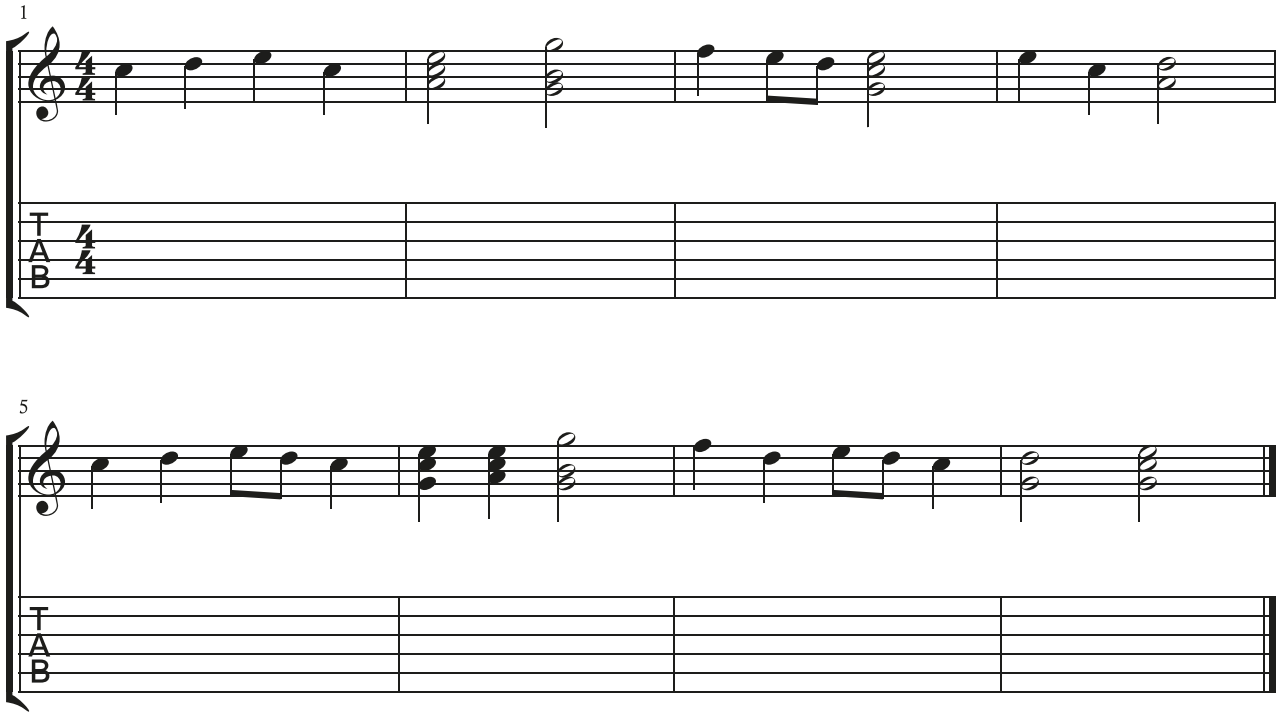
Figure 9.3

Recognizing Chords Written on the Staff

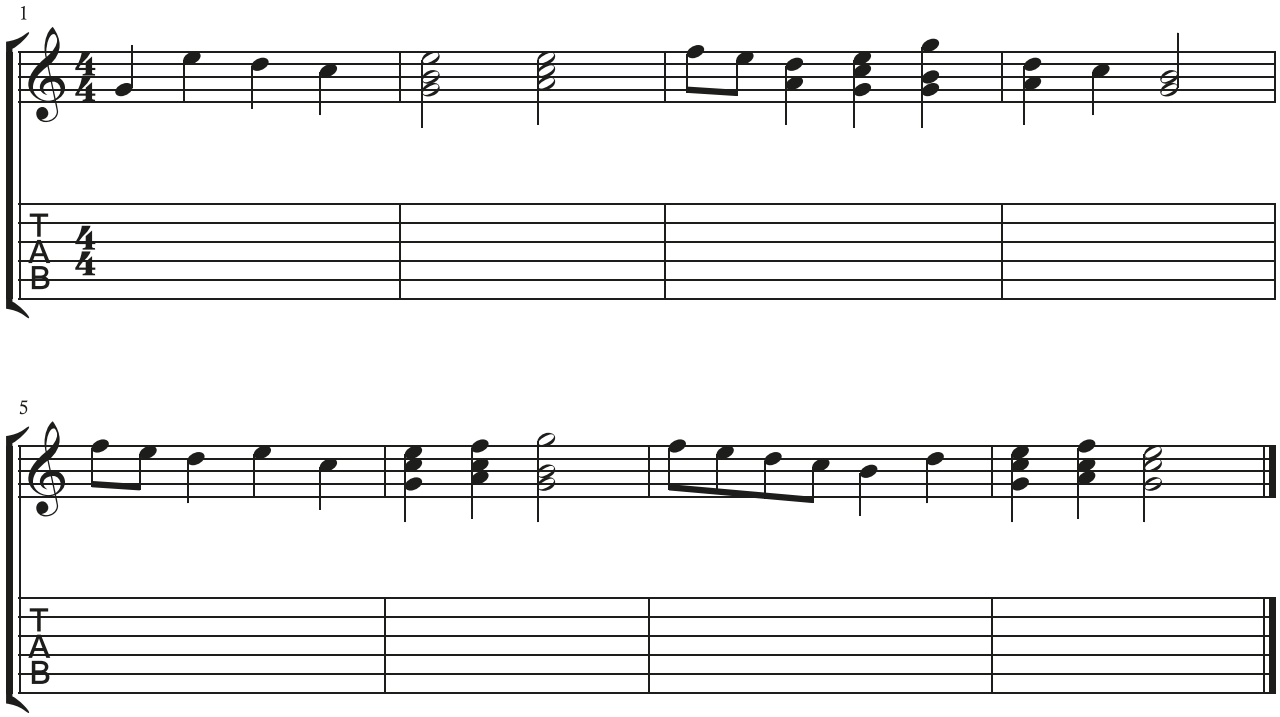
In guitar music, chords are often expressed as chord symbols; however, chords can also be written on the staff. Figure 9.4 illustrates some of the chords that can be built using the notes you have studied.

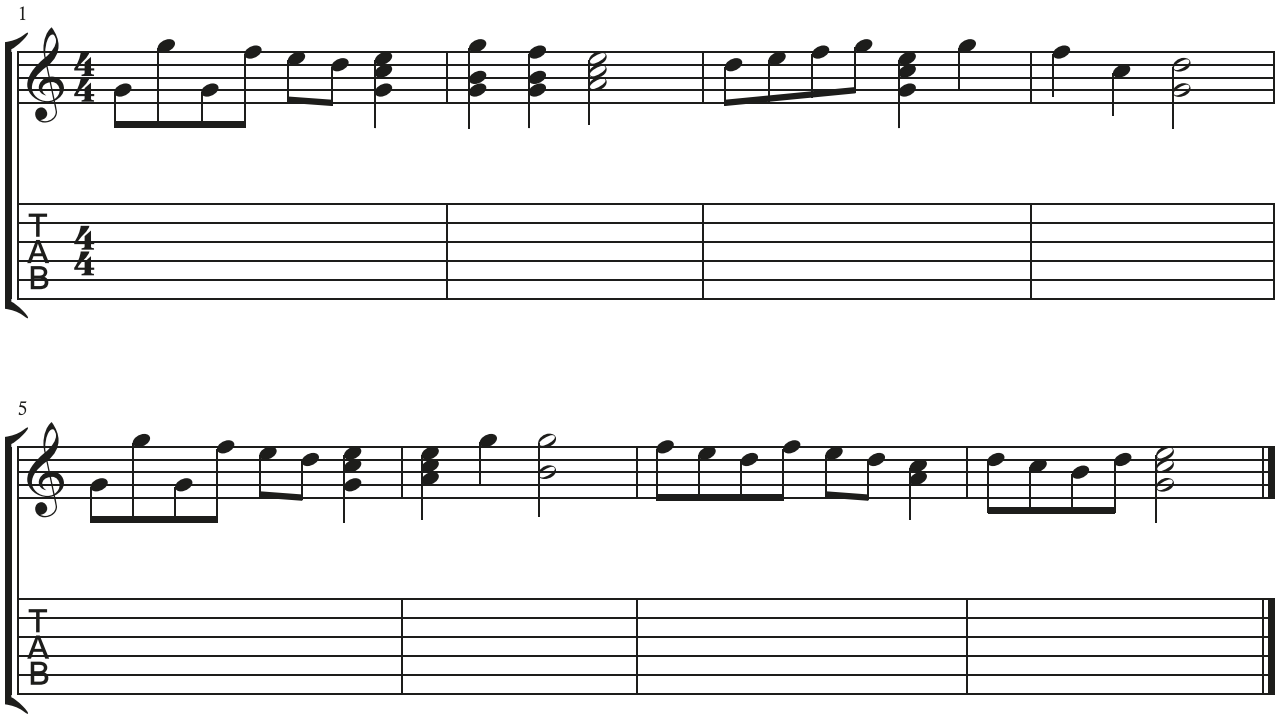
Figure 9.4



The shapes in figure 9.4 should look and feel familiar, because you already know the "full chord" versions. Exercises 9.1–9.3 incorporate three-note chords. Before you play, tab out the notes and circle and label the chords.

Ex. 9.1

Ex. 9.2



Ex. 9.3

Mastery Activities

Investigate

This lesson discussed triads. Most of the music written in Western music is triadic—that is, the harmonies are built by stacking thirds on top of each other. Not all music uses this system, however. Some music is quartal—that is, the harmonies are built by stacking fourths on top of each other. Music can also be constructed using tone clusters, or groups of adjacent notes played simultaneously. Listen to music that utilizes nontriadic harmonic systems and be prepared to discuss your reaction to it. Suggestions: "Rook" by XTC (quartal harmony); *Makrokosmos I* by George Crumb (clusters). Do you think these types of harmonic systems would work well on guitar? Why or why not?

Perform

Play exercise 9.1, 9.2, or 9.3 for your instructor. Your performance will be assessed using table A.1.

Suggestions for Further Study

Gunod et al., *Alfred's Basic Guitar Method 1*, pages 19–23.
Groeber et al., *Everybody's Guitar Method 1*, pages 15–16.

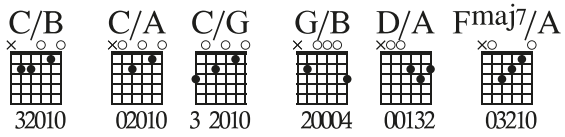
10

Slash Chords, Suspensions, and Rests

Slash Chords

The next group of chords you will study are often referred to as *slash chords.* The root of a chord is the pitch the chord is named for; the *bass note* is a chord's lowest sounding pitch. Often the root and bass are the same, but not always. When a pitch other than the root is in the bass, a slash is written after the chord symbol, followed by the name of the desired bass note. If a composer wants the performer to use a C chord with a B in the bass, for example, the composer writes the chord symbol C/B, which stands for "C over B." From this comes the name "slash chord."

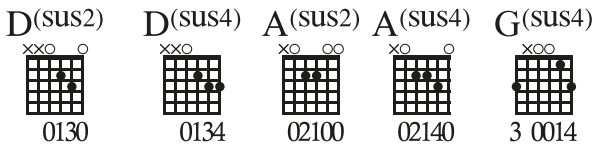
Following are chord diagrams for some common slash chords:



Suspended Chords

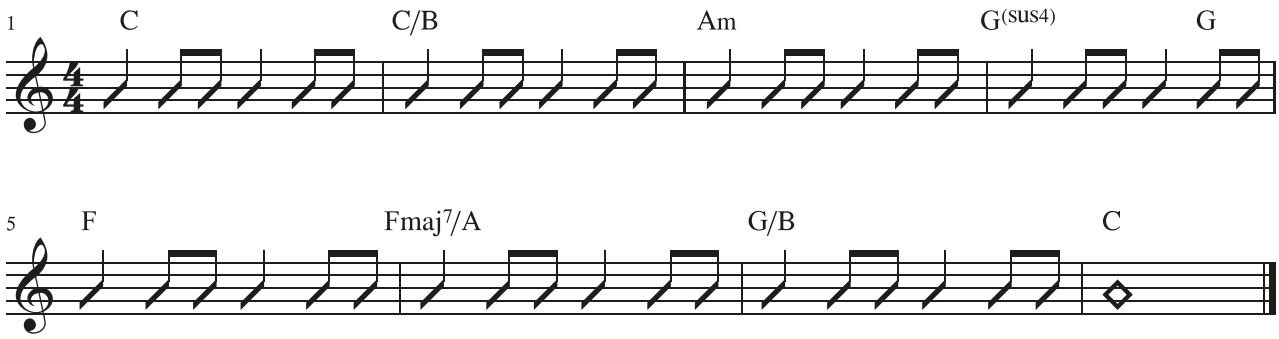
Suspended chords are embellishments of chord shapes you already know. In a suspended chord, the third is replaced with either a second (suspended two, or sus2) or a fourth (suspended four, or sus4).

Following are chord diagrams for some common suspended chords:

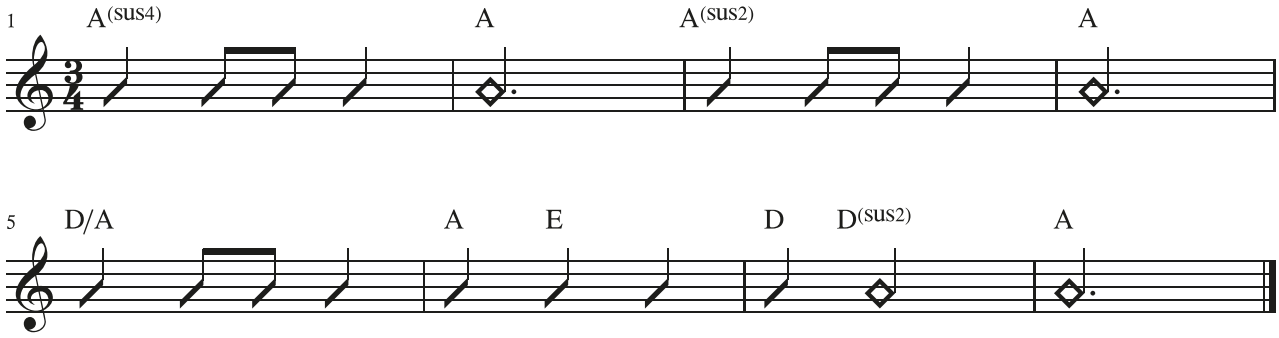


The chord switching exercises that follow incorporate slash chords and suspended chords.

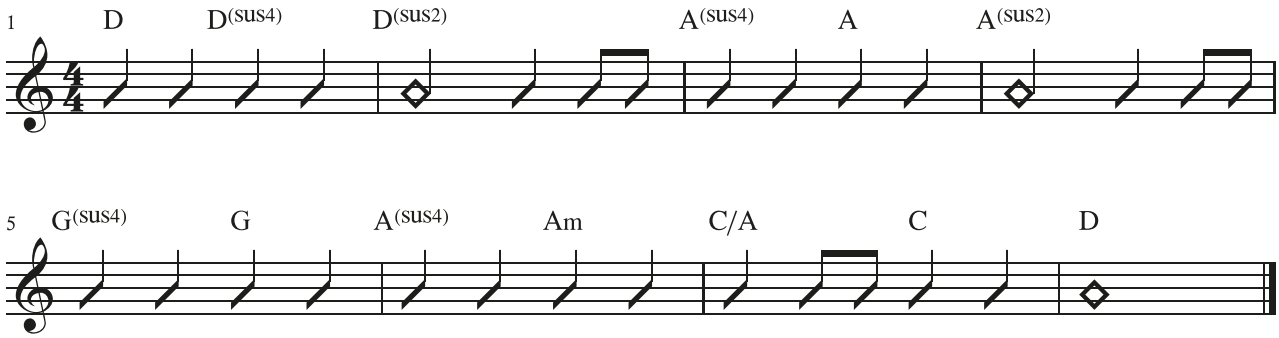
Ex. 10.1



Ex. 10.2



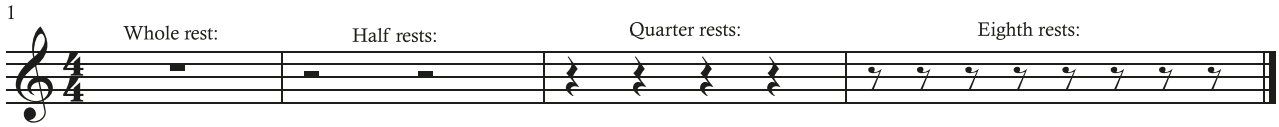
Ex. 10.3



Rests

Music is made up of sound and silence; *rests* let musicians know when to create silence or "space" in a piece of music. Each rhythmic value has a corresponding rest—a symbol that indicates silence. The rests that correspond to the rhythms you have learned so far are written on the staff in figure 10.1.

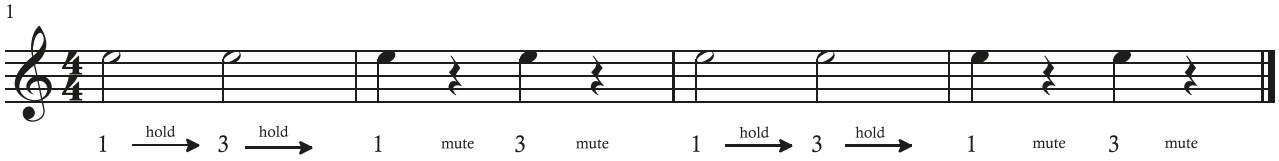
Figure 10.1

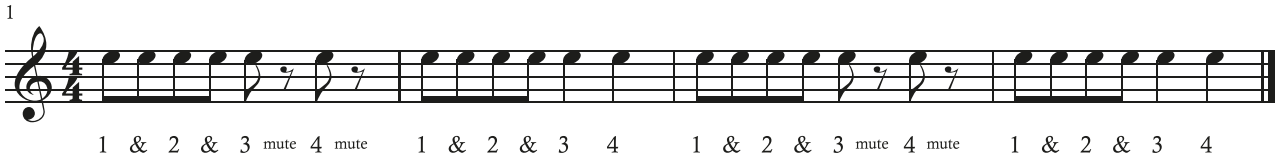


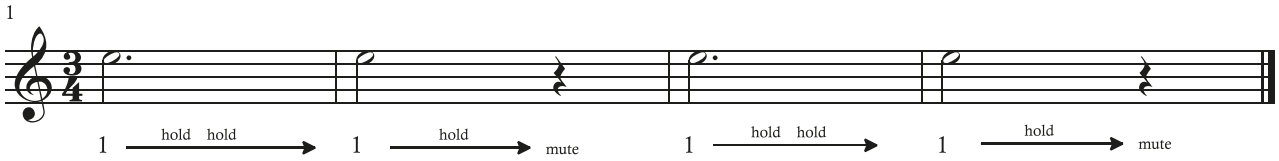
It is important to understand that a rest means more than "don't play"; you must create a silence that lasts for the precise time period indicated by the rest. For guitarists, that means *muting* the strings, or stopping their vibration. In order to mute open notes, rotate your RH slightly, and lightly touch the strings to stop their vibration. In order to mute fingered notes, simply relax the pressure in your LH fingers.

Exercises 10.4–10.6 are opportunities to practice counting and muting. Practice slowly, and maintain a steady pulse throughout.

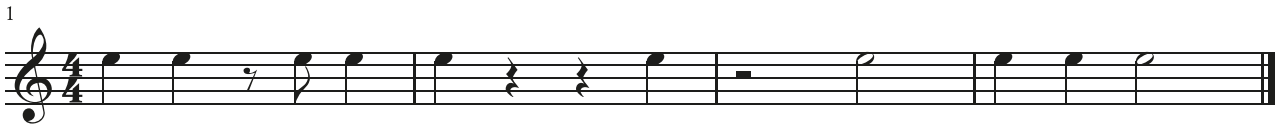
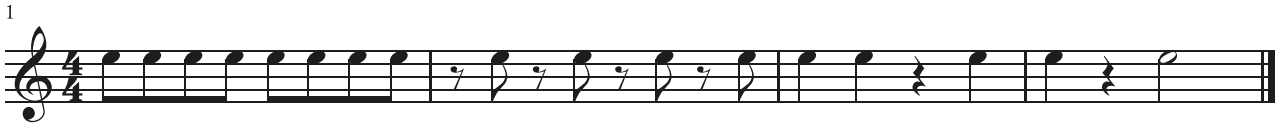
Ex. 10.4



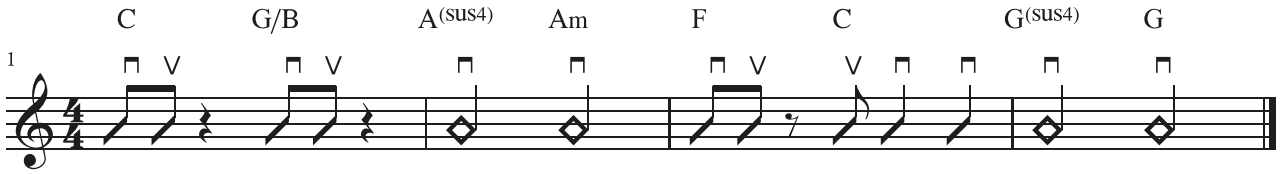
Ex. 10.5

Ex. 10.6



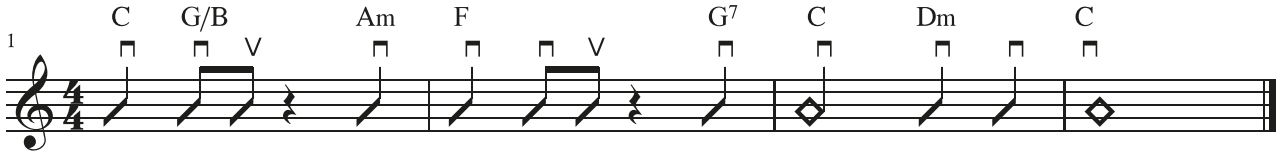
For exercises 10.7–10.8, write the counting and muting below the staff before you play.

Ex. 10.7

Ex. 10.8

Apply what you have learned about rests to the following chord strumming exercises:

Ex. 10.9

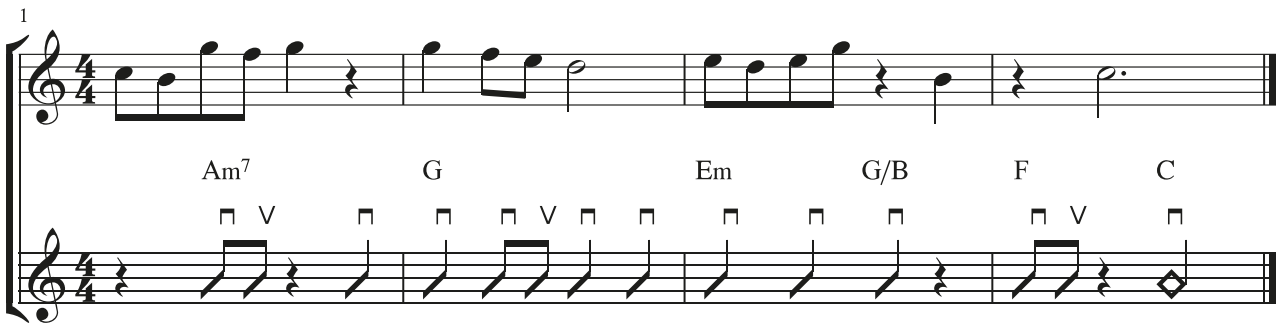


Ex. 10.10



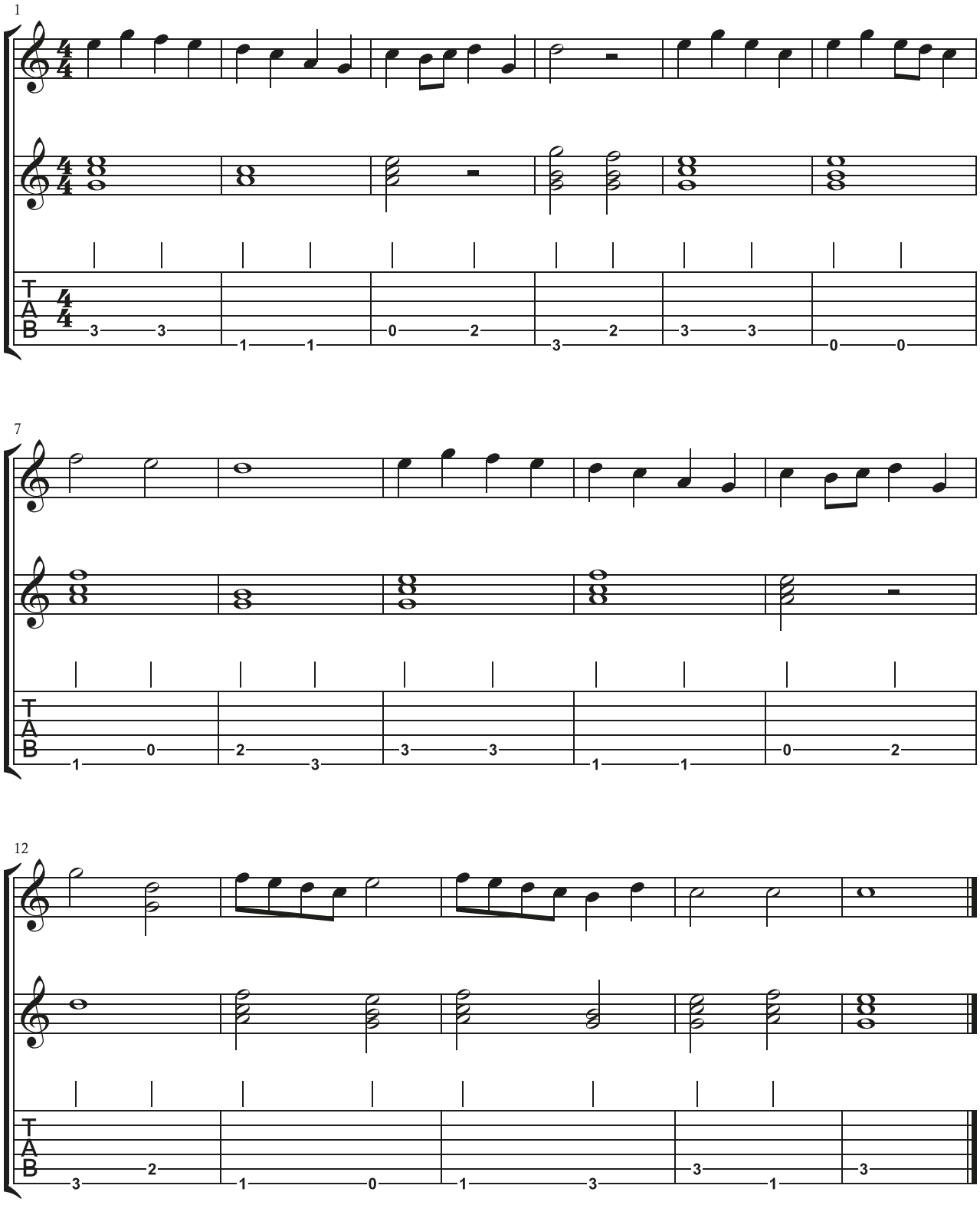
In exercise 10.11, the person playing the top line of music must maintain a steady pulse and perform accurate rhythms while the person playing the bottom line executes a complex chord strumming pattern:

Ex. 10.11



"KDI's Fanfare" utilizes three-note chords and rests in the middle part, and single notes and rests in the upper part. The bottom part is written in tab, and should be played using half note rhythms. Use alternate picking where apropriate for the eighth note passages in the top part.

"KDI's Fanfare"

Figure 10.15

Mastery Activities

Perform

1. Play exercise 10.9 or 10.10 for your instructor; your performance will be assessed using table A.1.
2. Prepare a performance of "KDI's Fanfare." Perform for your classmates. Your performance will be assessed using table A.3.

Apply

Listen to some songs that use the chords in this lesson and try to play along. Suggestions: "Runaway Train" by Soul Asylum; "Kiss Me" by Sixpence None the Richer (capo 3).

Suggestions for Further Study

Neely and Schroedl, *Fast Track Guitar 1,* page 15.

Creativity Project 2

Compose a melody for a given chord progression.

The chord progression you will use for this project is C Dm G C.

Step 1: determine the root, third, and fifth for each chord; write the outline of a melody using only chord tones.

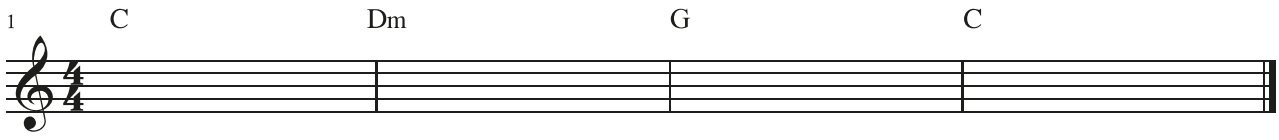
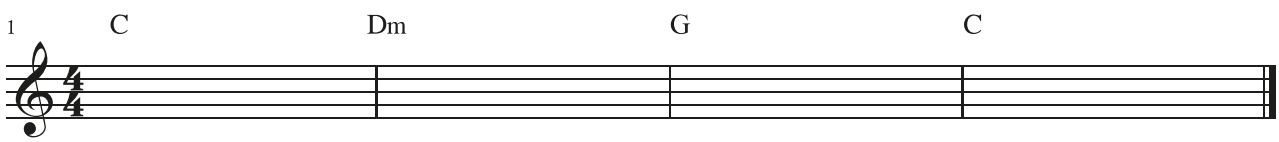
Figure 10.16

Step 2: embellish the melodic outline you created in step 1 with nonharmonic tones.

Figure 10.17



11

Finger-Style Playing, Rest Stroke, and Open Bass Strings

Finger-Style Playing

Using the RH fingers to strike the strings instead of a pick is called *finger-style* playing. Guitarists can use finger-style techniques to play arpeggios (chords played one note at a time), single line melodies, or several lines of music at the same time. The technique for each of these is a little different; this lesson focuses on playing single line melodies using a technique called *rest stroke*.

P-I-M-A

In order to distinguish RH fingering from LH fingering, letters rather than numbers are used when referring to the fingers of the RH: *p*—thumb, *i*—index, *m*—middle, and *a*—ring.

Proper positioning of the RH is crucial to both tone and ease of playing:

- As in pick-style technique, the right forearm crosses over the guitar face above the bridge.
- The RH thumb—*p*—rests on one of bass strings; it should be parallel to the strings and pointed toward the neck.
- The RH wrist and knuckles should be straight, and about one and a half to two inches off of the guitar face.
- Place the tip of the index finger—*i*—on the 1st string. It should be at a roughly 80 degree angle to the thumb and the strings, as in figure 11.1.

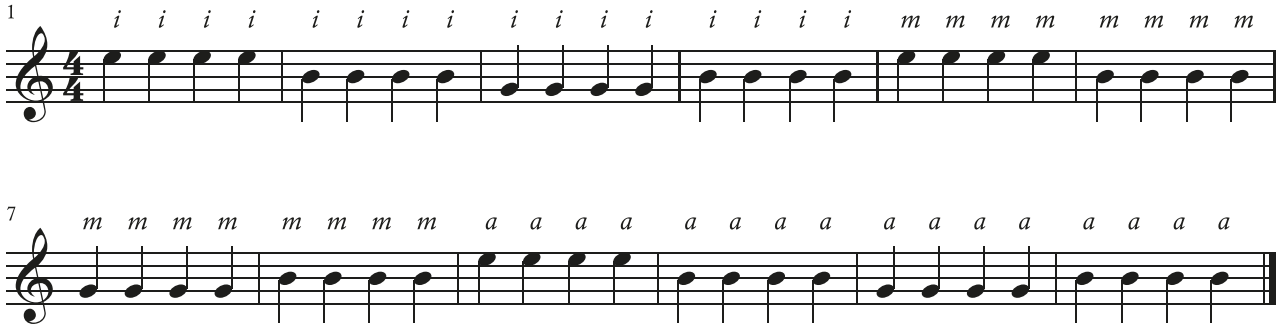
Figure 11.1

- When looking down at the RH from above, it should look as though *i* is crossed underneath *p*, creating an X shape, as in figure 11.2.

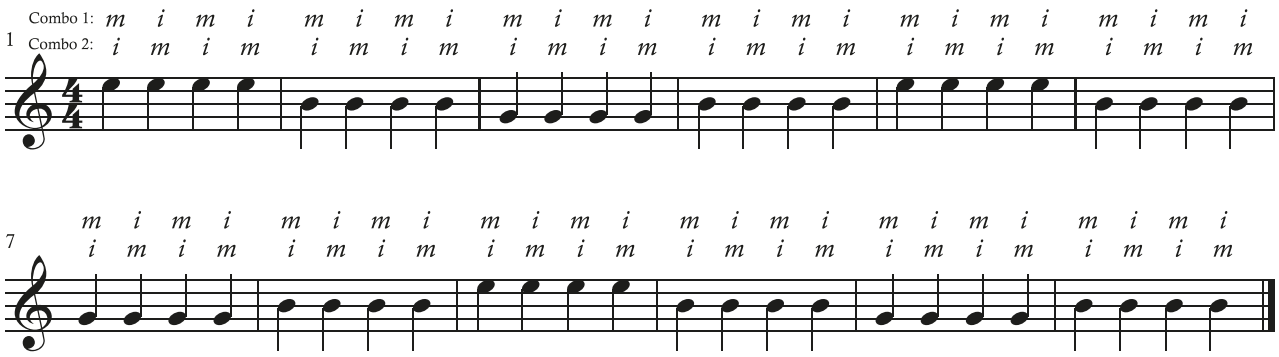
Figure 11.2

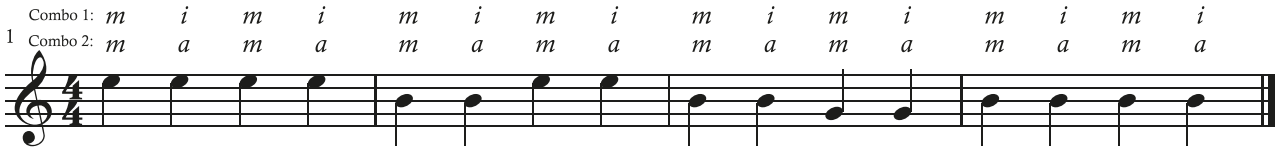
To execute the stroke, push *i* through the 1st string and into the 2nd string. Once the stroke is complete, let your finger relax; it should bounce off of the 2nd string and back into position above the 1st string. Repeat the process with *m* and *a*:

Ex. 11.1

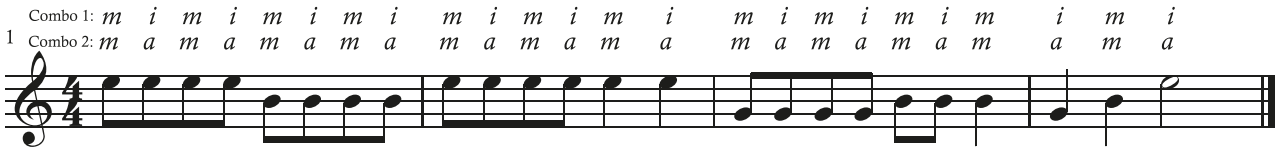


Alternate fingers in exercises 11.2–11.6; practice both RH finger combinations:

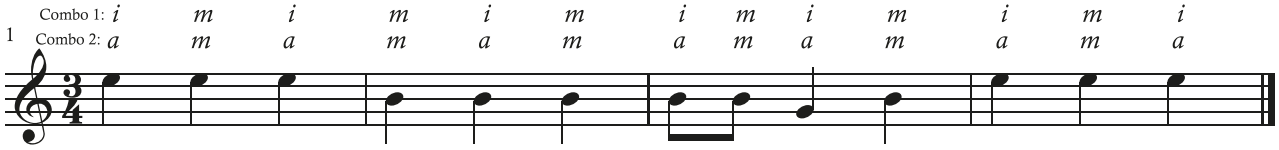
Ex. 11.2

Ex. 11.3



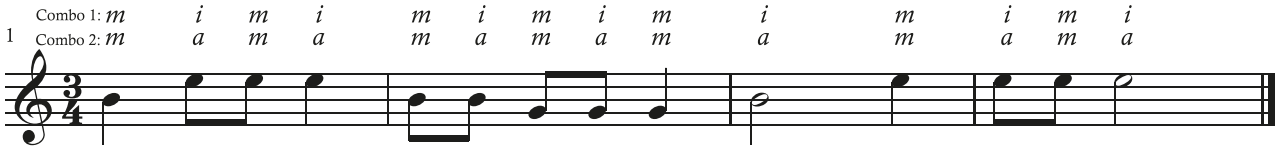
Ex. 11.4



Ex. 11.5

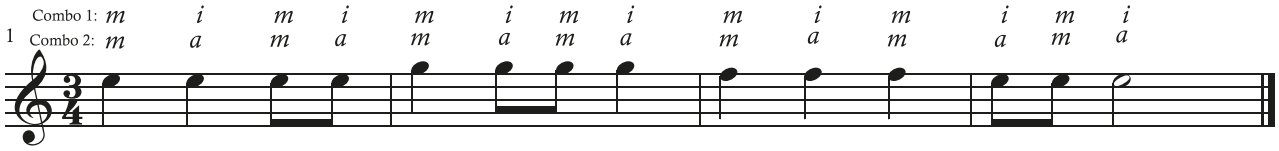


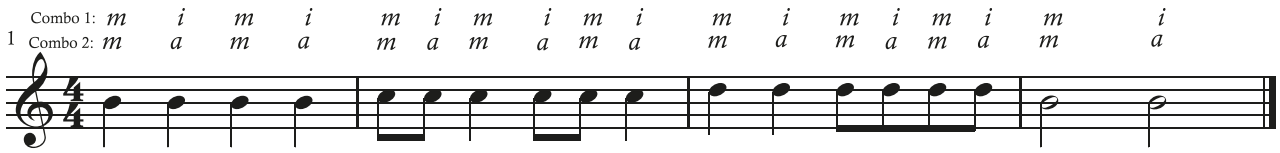
Ex. 11.6

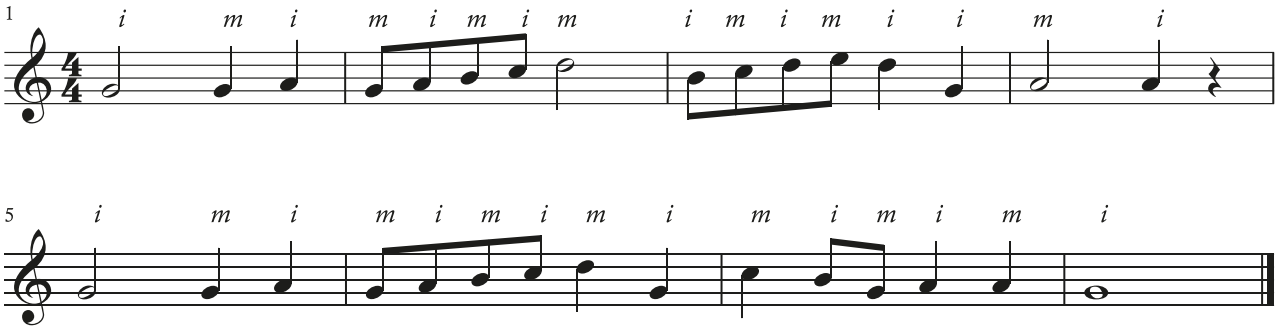


Exercises 11.7–11.8 incorporate fretted notes along with open strings:

Ex. 11.7



Ex. 11.8

Exercise 11.9 incorporates all three strings. Pay close attention to the RH fingering; measure 4 is especially tricky. Place *m* on the 3rd string at the end of measure 4 in order to mute the string, thus executing the rest.

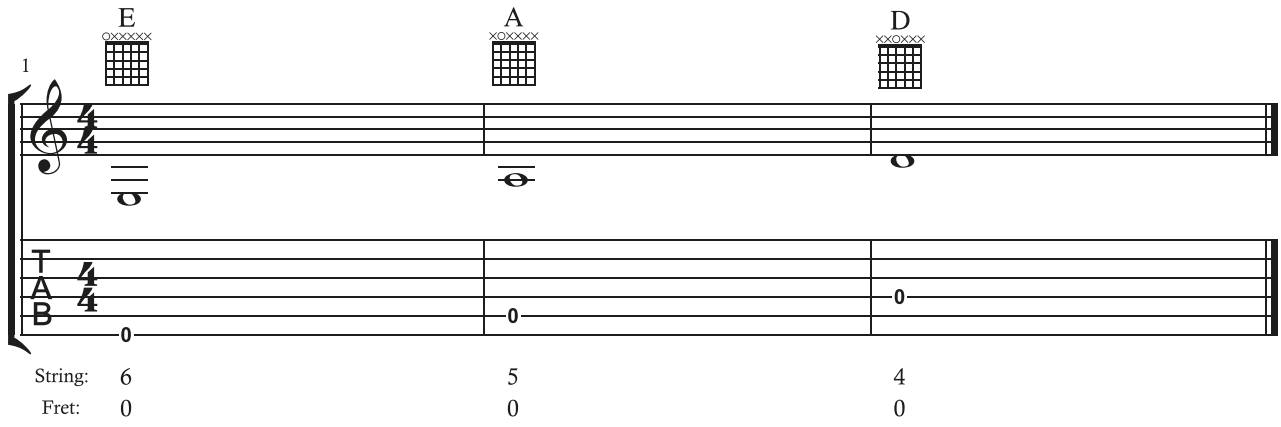
Ex. 11.9

Playing Pitches on the Open Bass Strings with *P*

The bass strings of the guitar, strings 6, 5, and 4, are usually played with *p*. In order to execute a rest stroke with *p*:

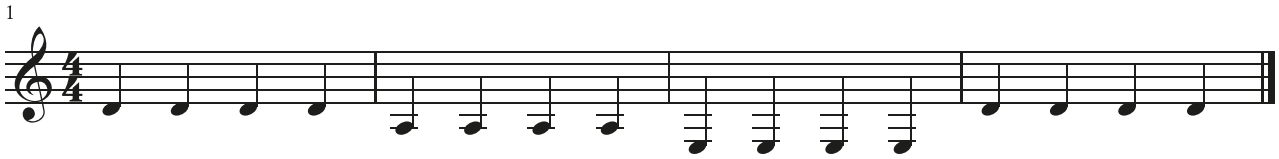
- Place the RH in finger-style position with *p* on the 6th string, keeping the thumb parallel to the string.
- Push downward through the 6th string with the outside edge of *p* landing on the 5th string.
- Repeat on strings 5 and 4.

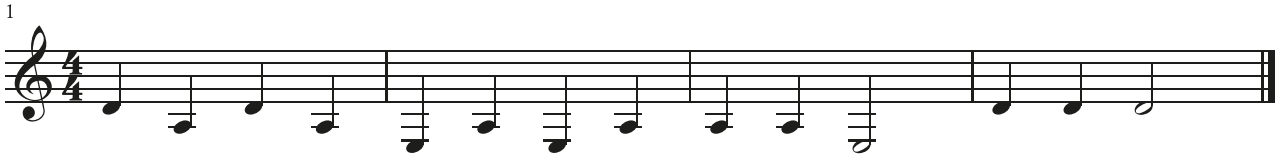
Figure 11.2 illustrates the location and pitches of the open bass strings notes. Some of the notes are written on lines and spaces below the staff; these are *ledger lines*. Ledger lines are used to extend the range of the staff higher and, in this case, lower.

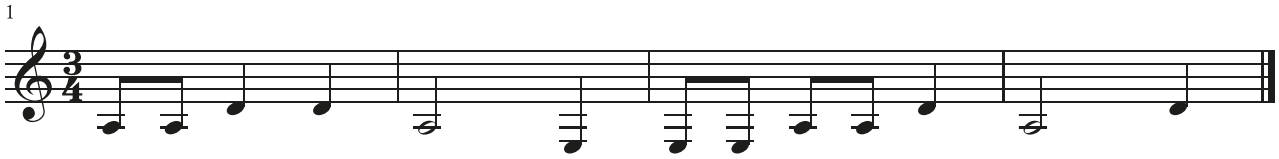
Ex. 11.10



Play exercises 11.10–11.13 using *p*:

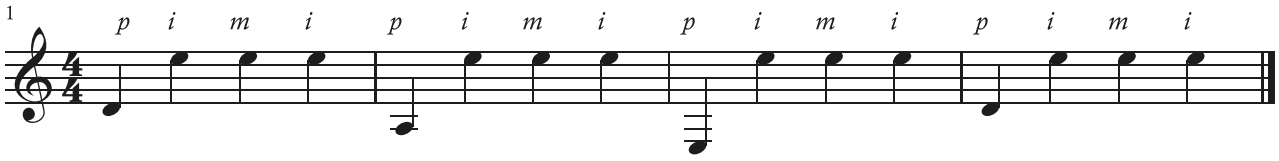
Figure 11.3

Ex. 11.11



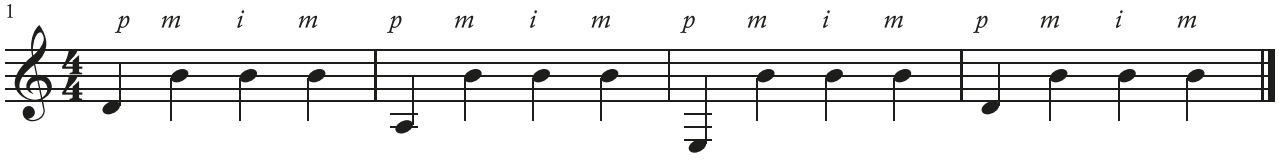
Ex. 11.12

Ex. 11.13

Exercises 11.14–11.16 combine notes on the open bass strings (played using *p)* with notes on the treble strings (played using various combinations of *i, m,* and *a*). Pay careful attention to the RH fingering!

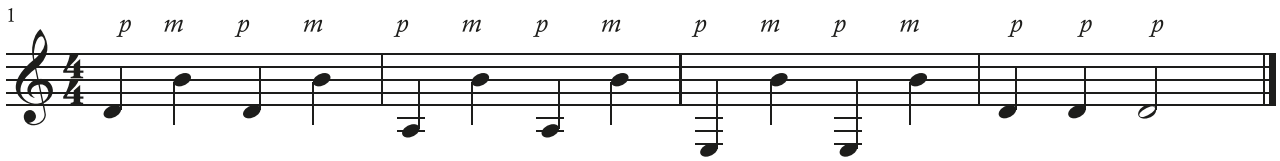
Ex. 11.14



Ex. 11.15

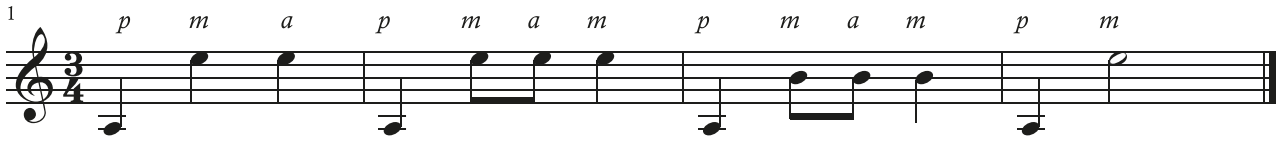


Ex. 11.16

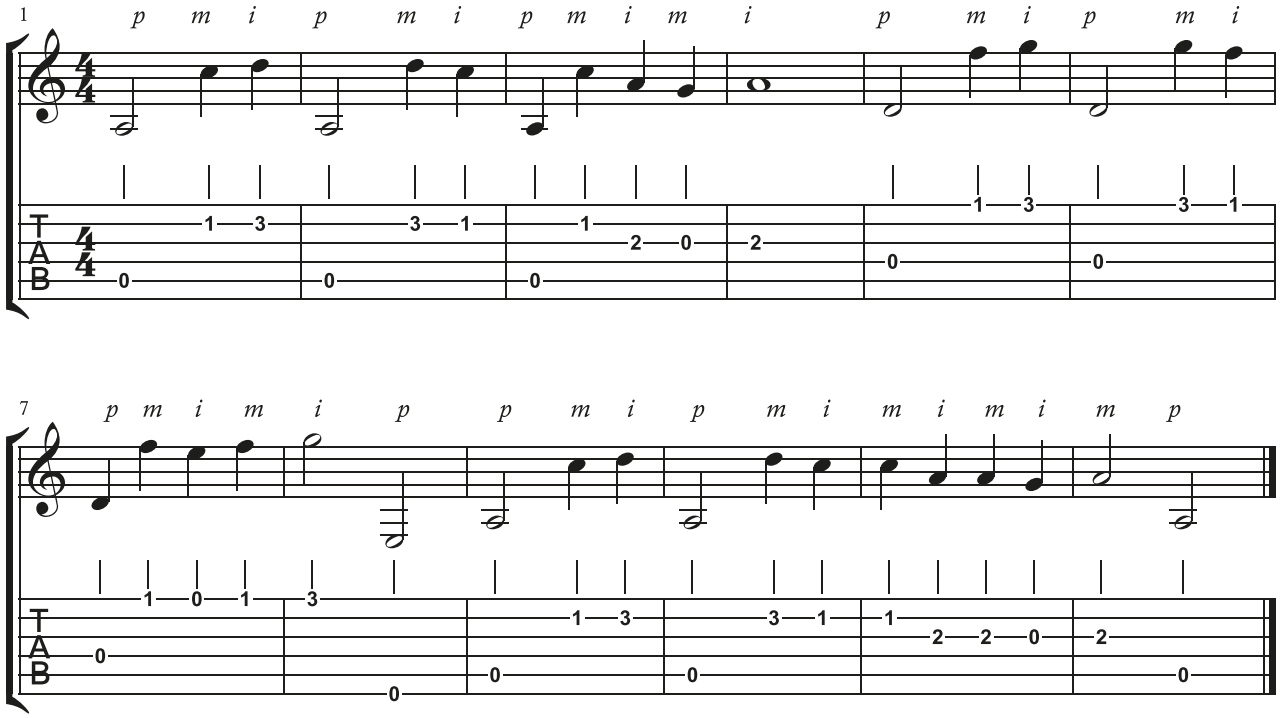


The guitar solos that follow incorporate note reading, and the rest stroke finger-style techniques, studied in this chapter. Take your time with each, and pay careful attention to RH fingering!

Ex. 11.17

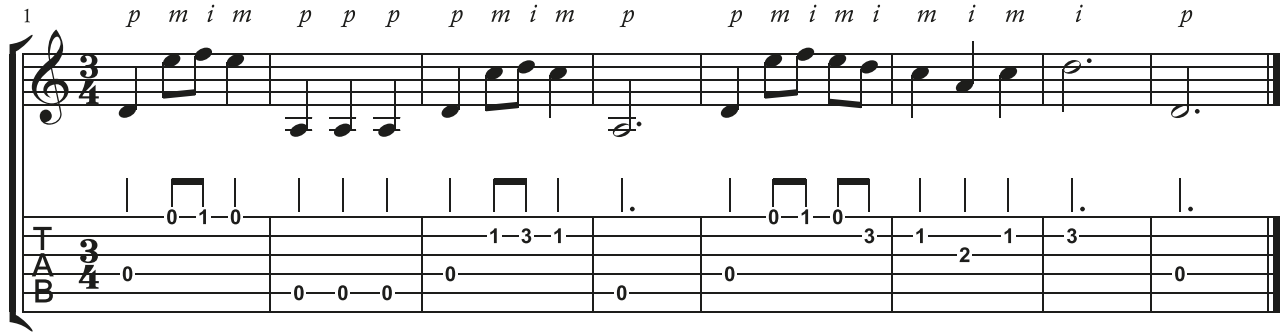


Dark Waters

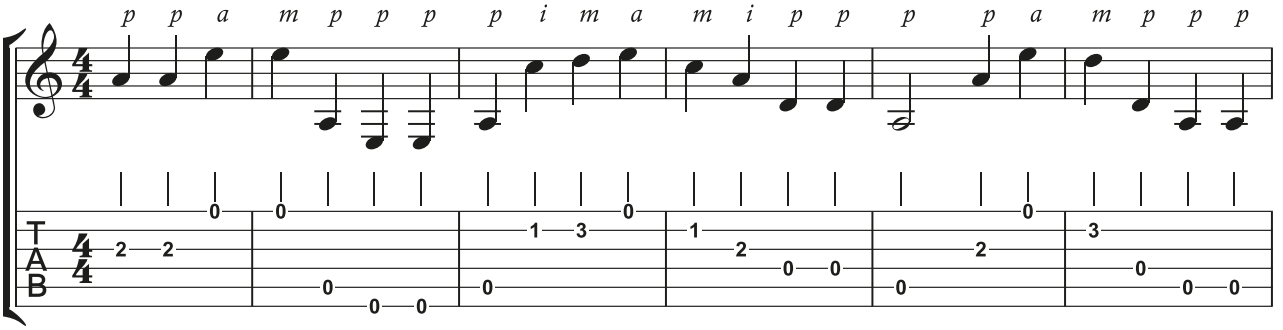


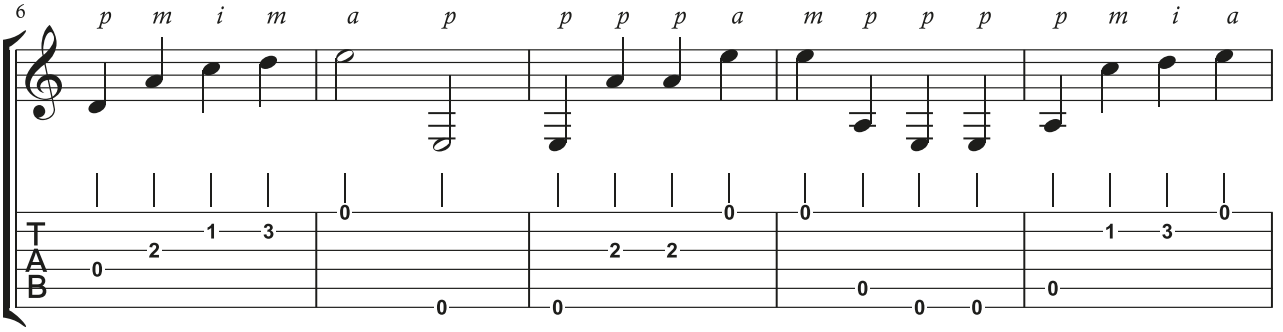
"Wayfarin' Stranger" is a solo based on a well-known folk tune. The melody is played on the treble strings using *i, m*, and *a*; the open string bass notes, which are played with *p*, provide a counterpoint to the melody. The piece begins with quarter note pickups.

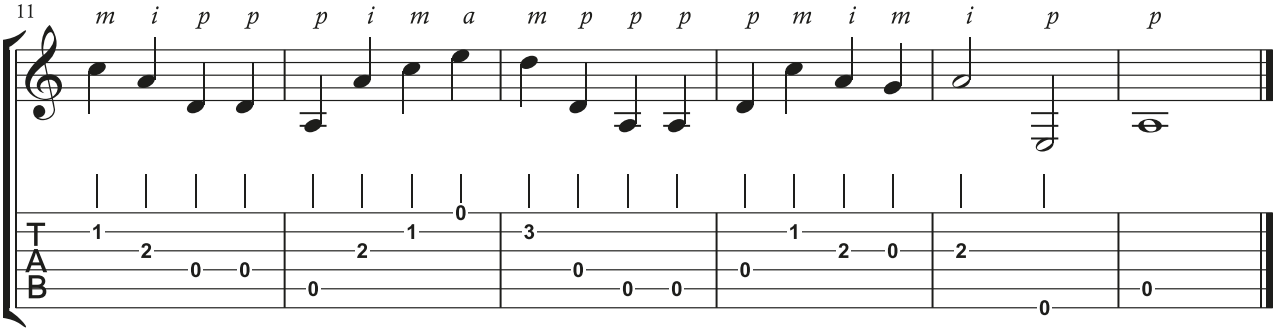
Soliloquy



"Wayfarin' Stranger"







Mastery Activities

Investigate

There are many examples of guitarists who have adapted finger-style technique to the demands of their expressive and artistic vision. Watch performances by finger-style players with various approaches to technique, and discuss the ways in which they have adapted the basic finger-style techniques covered in this lesson. Suggestions: Don Ross, Michael Chapdelaine, Andrew York, and Scott Tennant.

Perform

Play "Dark Waters," "Soliloquy," or "Wayfarin' Stranger" for your instructor; your performance will be assessed using table app.4.

Suggestions for Further Study

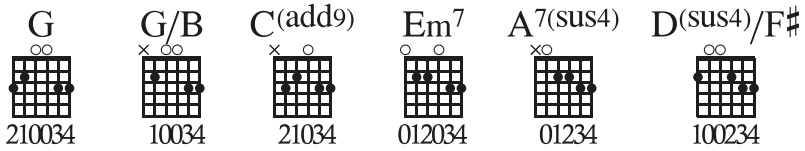
Duncan, *A Modern Approach to Classical Guitar, Book 1*, pages 8 and 9, 12–31.
Shearer and Kikta, *Classical Guitar Technique*, pages 22 and 23, 27–39.
Sutherland et al., *Everybody's Classical Guitar 1*, pages 4 and 5, 14–23.

12

Embellished Chords and Advanced Strumming Patterns

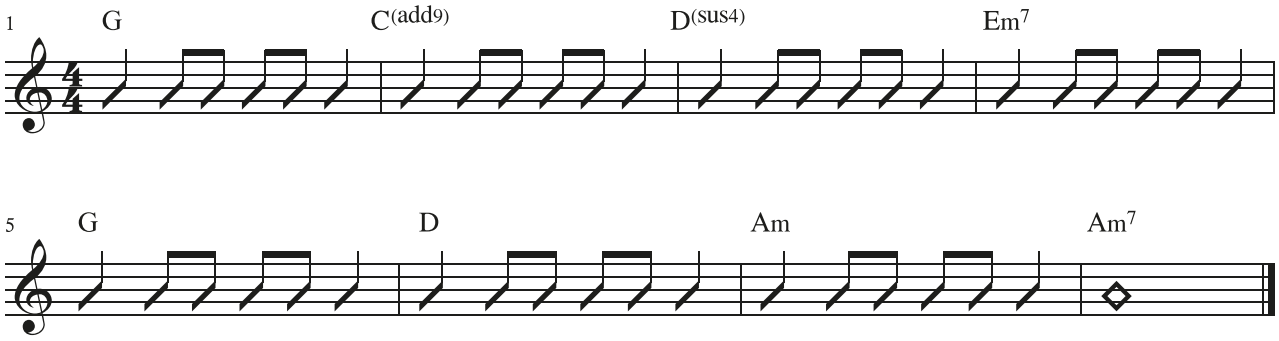
Embellished Chords with Common Tones

The chords in this lesson are embellishments of chords you already know. The 2nd string D and 1st string G are common tones, meaning they are shared among all of the chords. Playing them sequentially creates a drone effect that is common in many contemporary rock and pop songs.

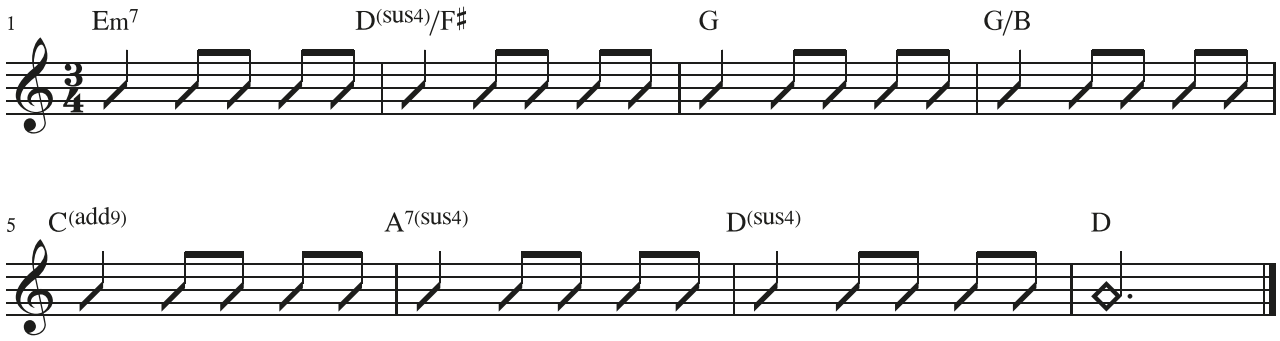


Practice the chord switching exercises that follow. Where possible, use embellished chord voicings with common tones.

Ex. 12.1



Ex. 12.2



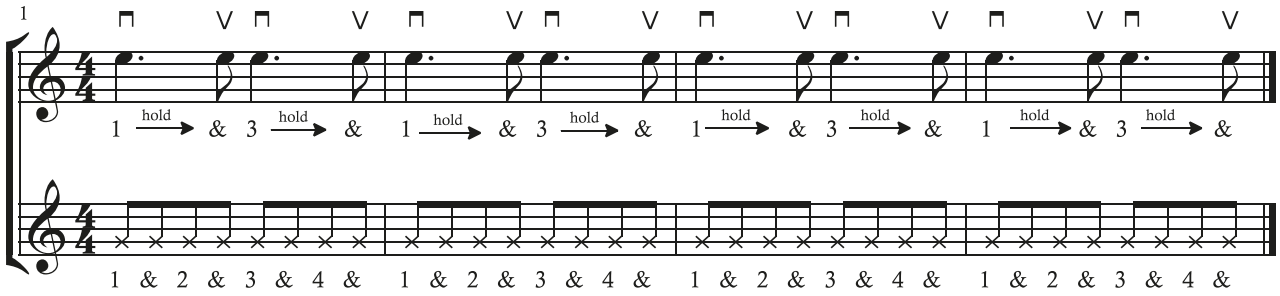
Advanced Rhythm Patterns

Subdividing the quarter note pulse into eighth notes helps to ensure accurate execution of rhythms. In figures 12.1–12.3, advanced rhythm patterns are written on the upper staff, while the subdivided pulse is written on the lower. Have a classmate or teacher clap the subdivided pulse while you play the rhythm patterns.

Dotted Quarter Notes and Eighth Notes

A quarter note receives one pulse; when a dot is placed next to a quarter note, its value is extended to one and a half pulses. Dotted quarter notes are often paired with eighth notes, as in figure 12.1.

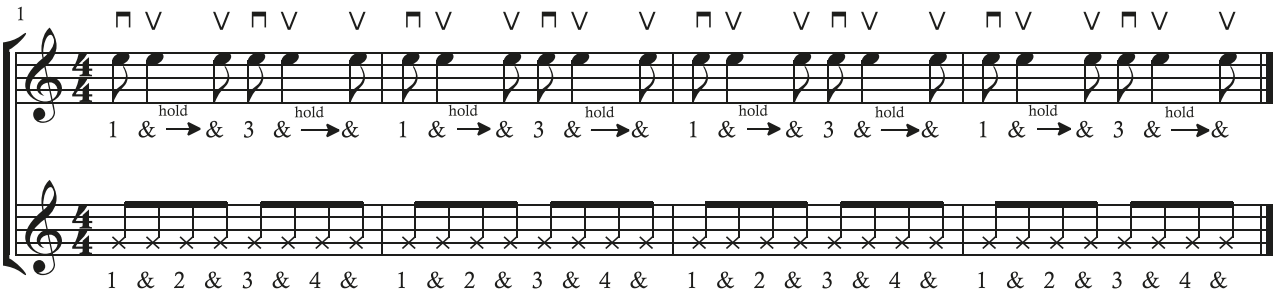
Figure 12.1



Syncopation

Syncopation occurs when the *off beat* (or the "and" of the beat) is emphasized. There are many ways this can occur, but the "eighth-quarter-eighth" syncopation is the most common. Be aware of down-strokes and up-strokes; in this rhythm pattern, there are two sequential up-strokes (fig. 12.2).

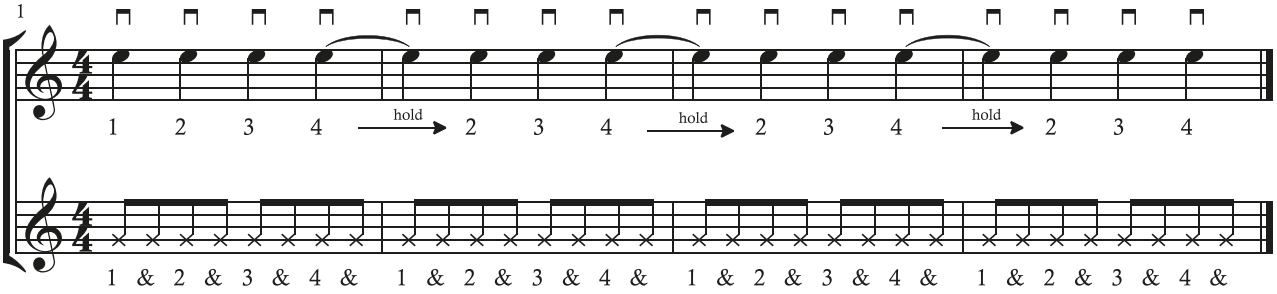
Figure 12.2



Tie

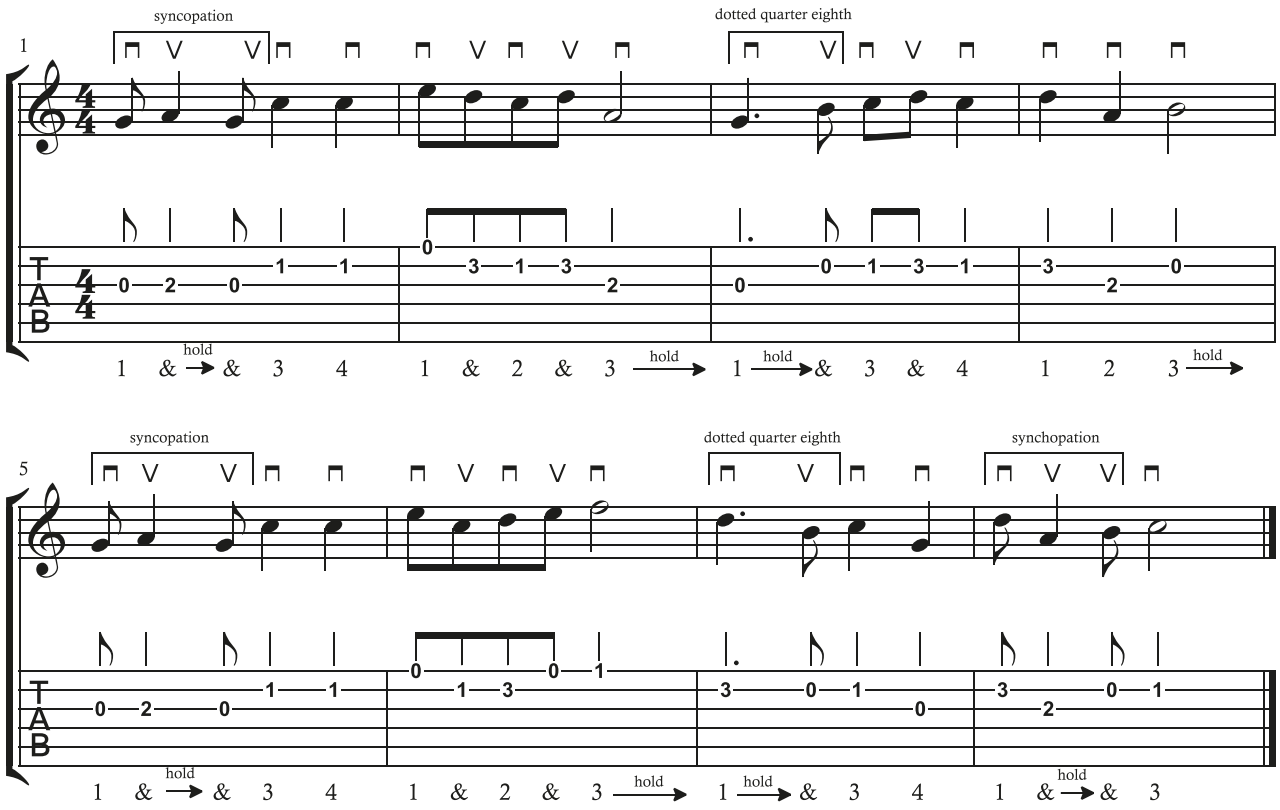
When two notes with the same pitch are connected with a slur marking, it is called a tie. When two notes are tied together, their rhythmic values are combined. When Two quarter notes are tied together, for example, the pitch is held for two pulses. Ties are used to carry notes across a bar line, as in figure 12.3, or to make rhythmic groupings easier to read.

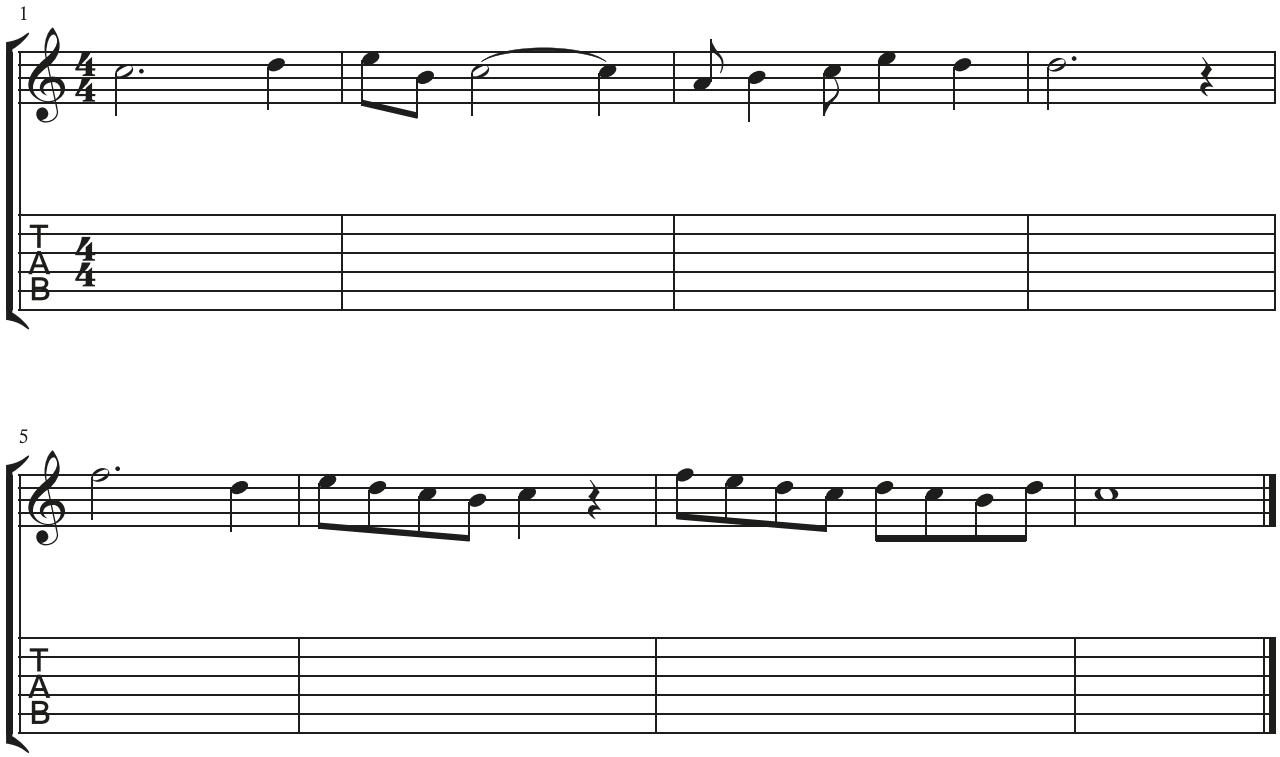
Figure 12.3



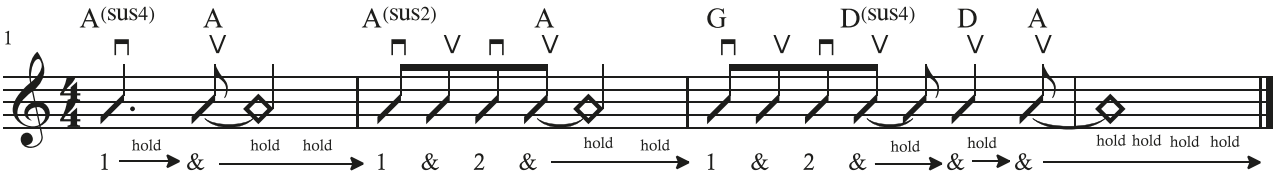
Exercises 12.3–12.4 incorporate the advanced rhythm patterns you have studied in this lesson. In exercise 12.3, the new rhythm patterns have been identified, the melody has been tabbed out, and counting and down-stroke and up-stroke indications have been written in. Do the same for exercise 12.4 before playing it.

Ex. 12.3

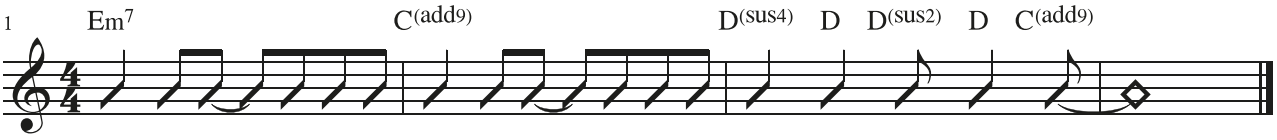

syncopation
dotted quarter eighth
synchopation
hold
1 & & 3 4 1 & 2 & 3 1 & & 3 & 4 1 2 3
1 & & 3 4 1 & 2 & 3 1 & & 3 4 1 & & 3

Ex. 12.4

Exercises 12.5–12.7 apply advanced rhythm patterns to chord strumming. The counting and down-strum and up-strum indications are included for exercise 12.5; write them in for exercises 12.6 and 12.7 before playing them.

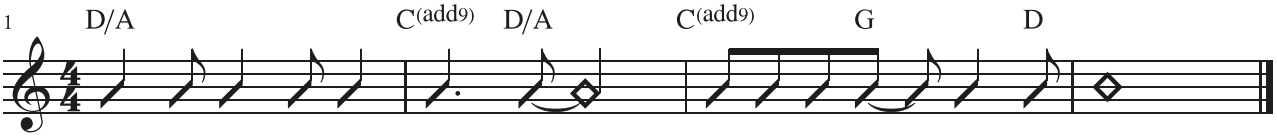
Ex. 12.5



Ex. 12.6



Ex. 12.7



Mastery Activities

Perform

Play chord exercise 12.6 or 12.7 for your instructor; your performance will be assessed using table A.2.

Apply

Listen to songs that use the chords in this lesson, and try to play along. Suggestions:

"Don't Wake Me Up" by Chris Brown (capo 3)
"Kiss Me Slowly" by Parachute (capo 2)
"Wonderwall" by Oasis (capo 2)

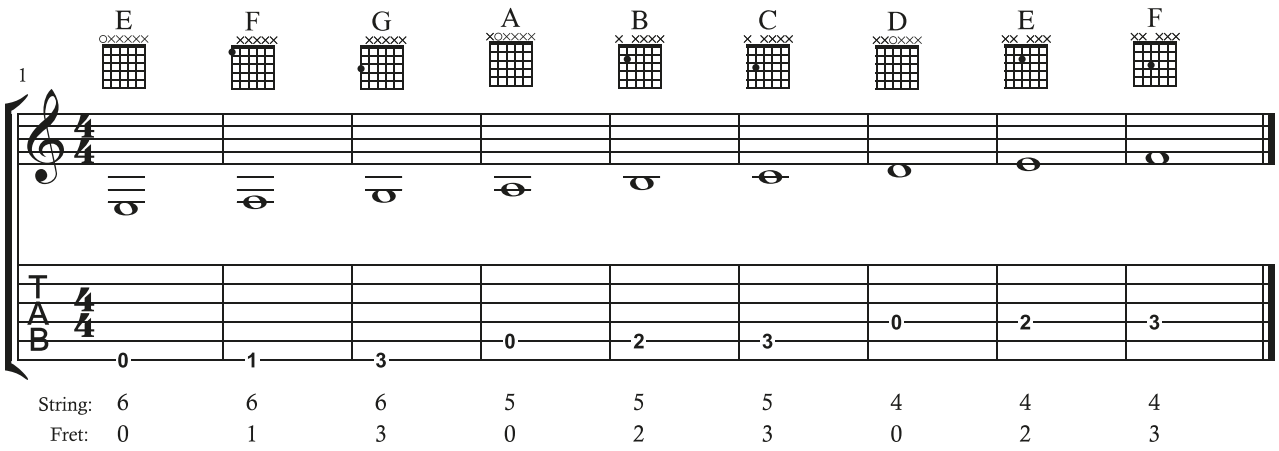
13

Completing Open Position

Reading Pitches Notated on the Bass Strings

In lesson 12, you learned the pitch names of the open bass strings on the guitar, and you discovered their location on the staff. Figure 13.1 shows the pitches of the remaining bass string notes, along with their locations on the staff.

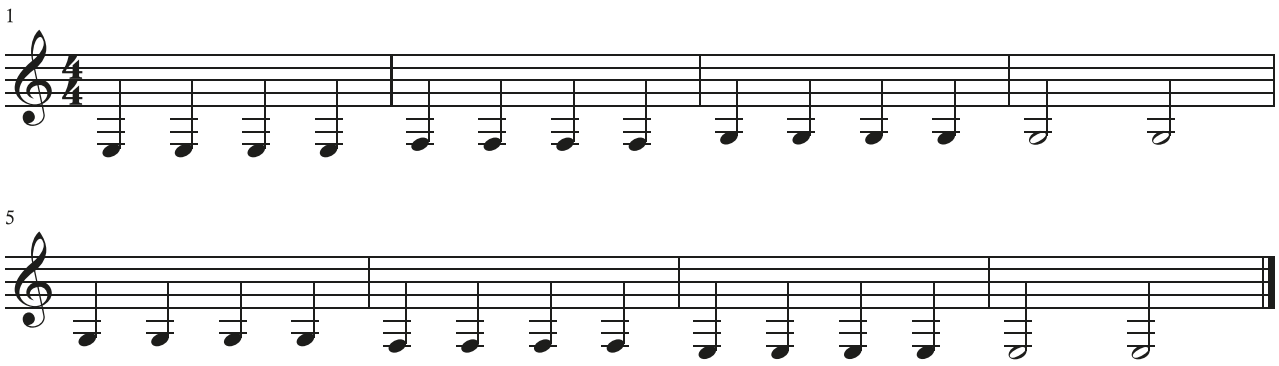
Figure 13.1



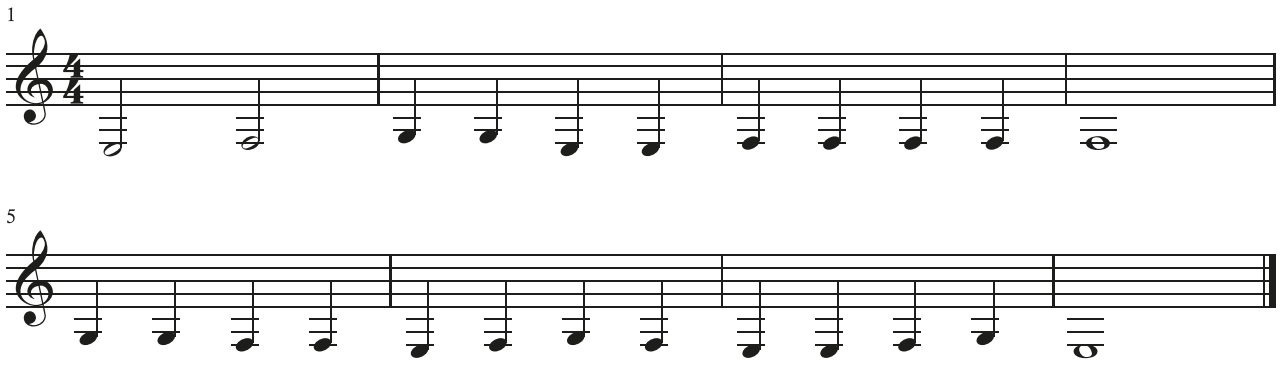
Exercises 13.1–13.6 use notes located on the bass strings of the guitar. Use a pick for these exercises.

Notes on the 6th String: E, F, and G

Ex. 13.1

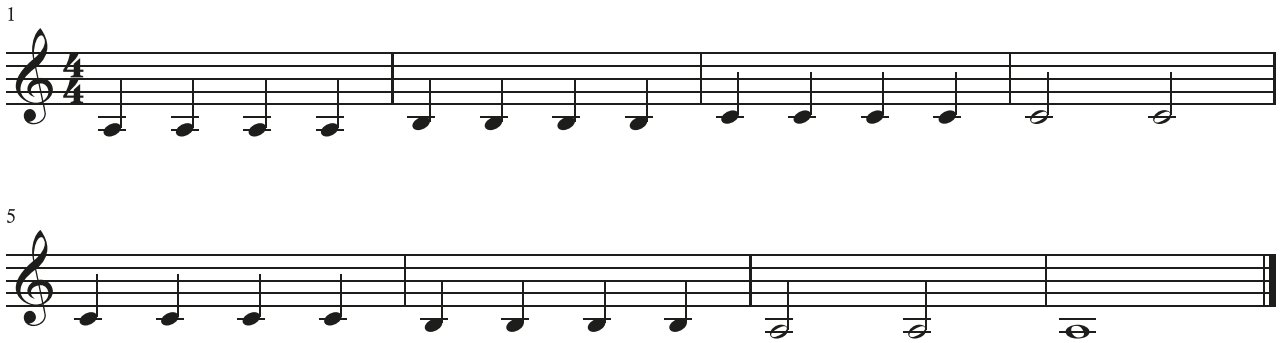


Ex. 13.2

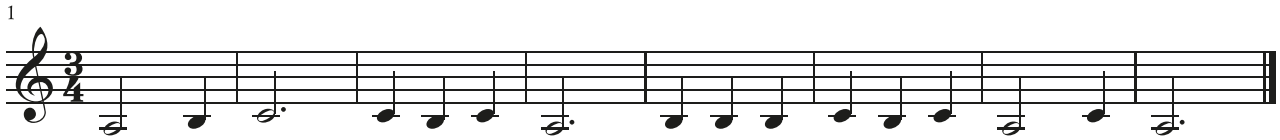


Notes on the 5th String: A, B, and C

Ex. 13.3

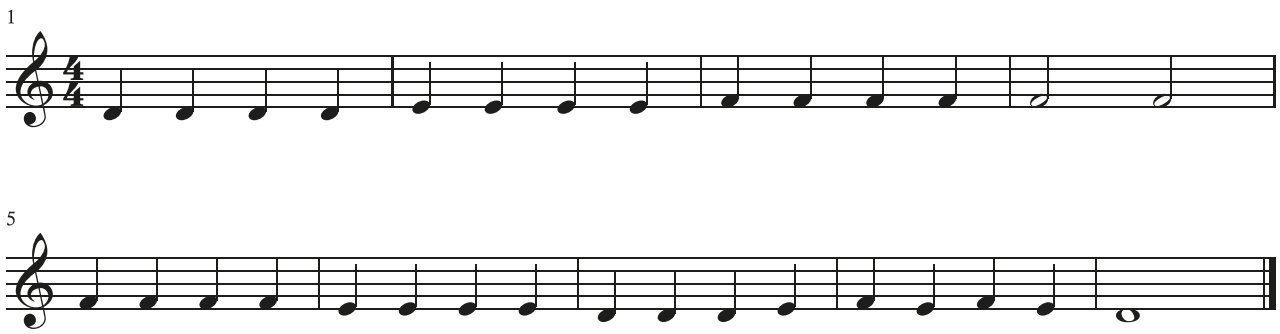


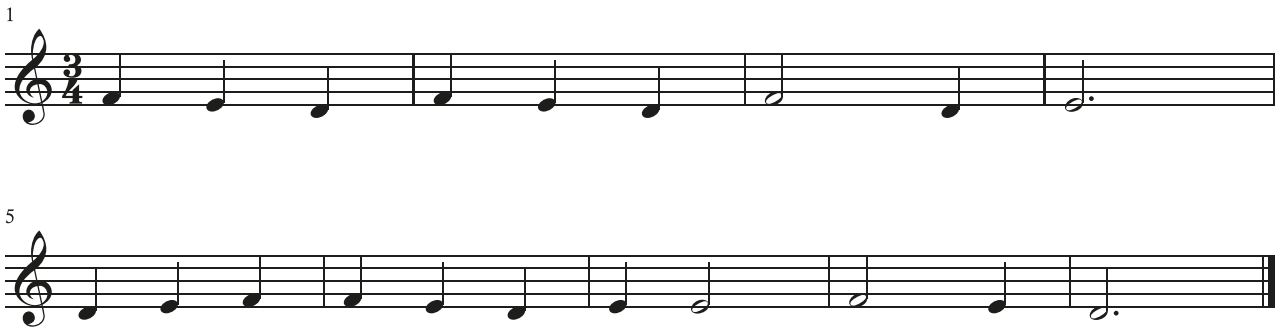
Ex. 13.4

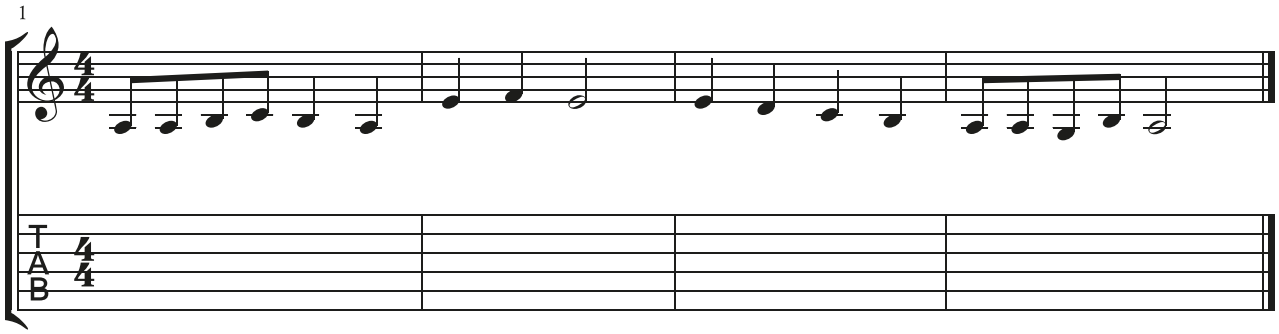
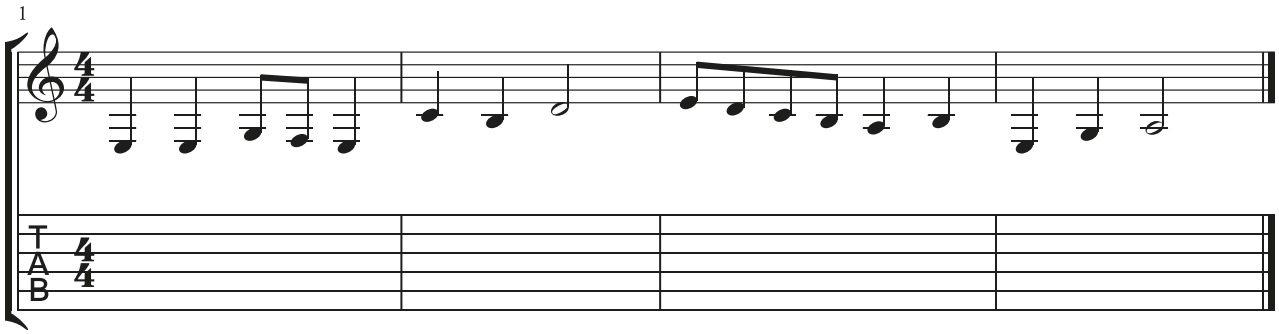
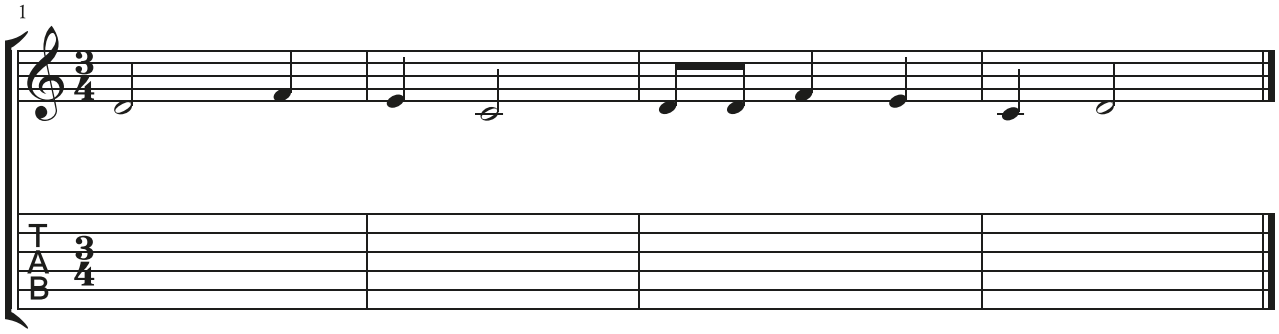


Notes on the 4th String: D, E, and F

Ex. 13.5

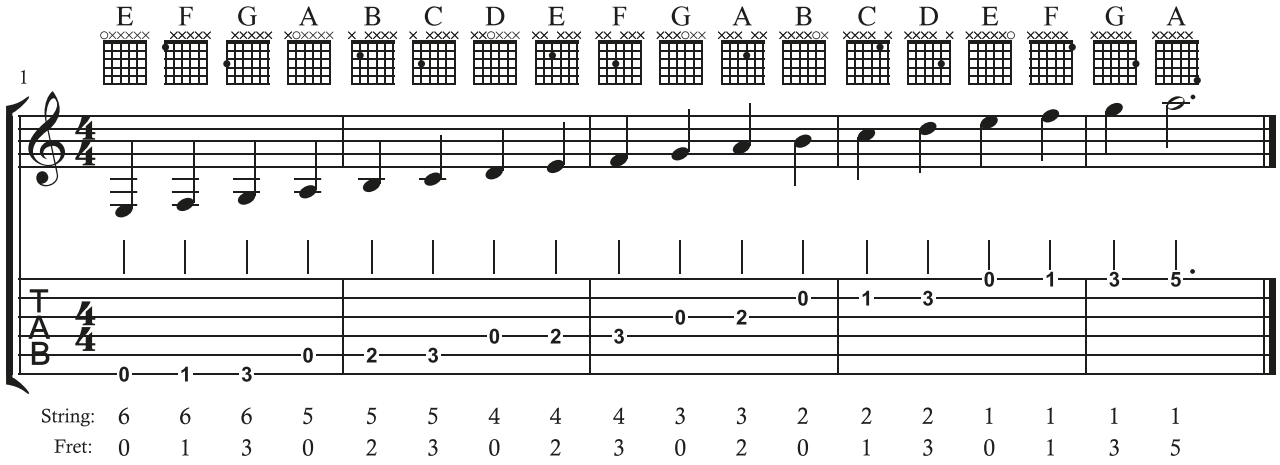


Ex. 13.6

Exercises 13.7–13.9 combine pitches notated on all three bass strings; before you play, tab out the melodies on the tab staff provided. Make sure you accurately count rhythms, and use alternate picking where appropriate.

Ex. 13.7

Ex. 13.8

Ex. 13.9

The Open Position Natural Scale

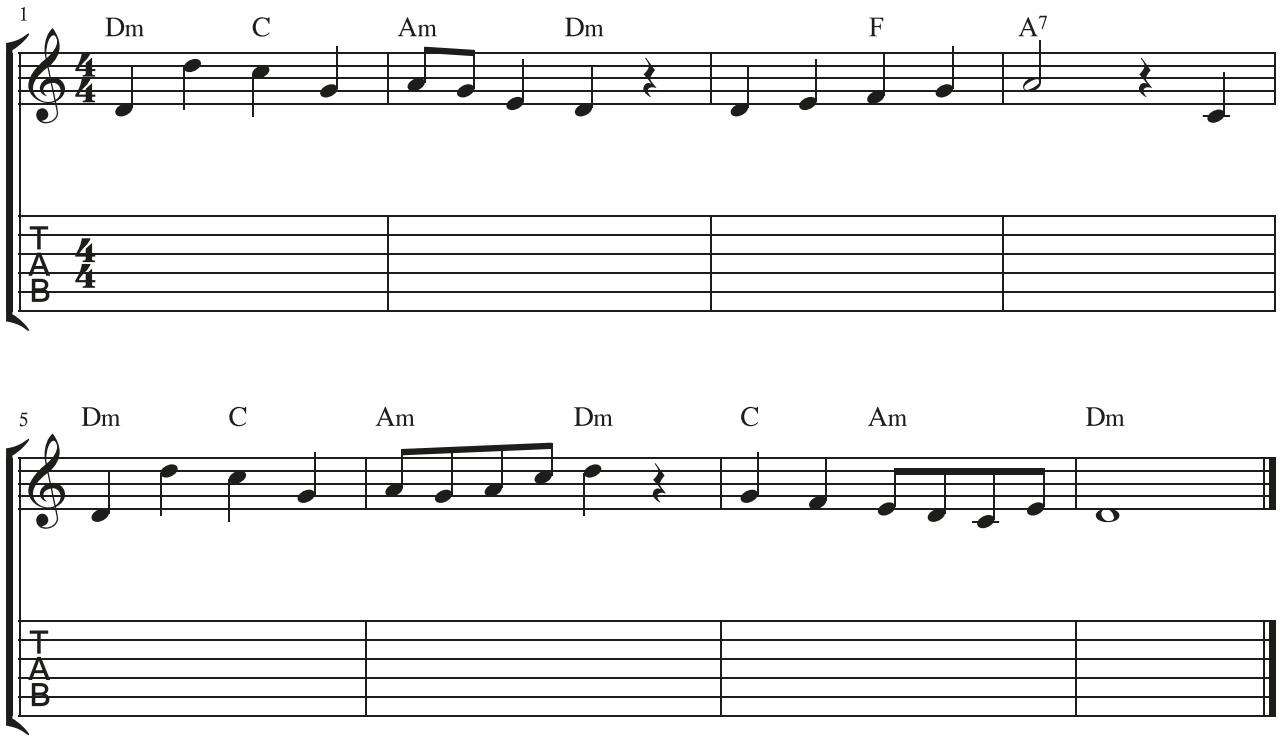
The new bass notes combined with the treble notes you already know make up the complete natural scale in open position. Practice the natural scale (fig. 13.2) and play the melodies that follow using a pick.

Figure 13.2

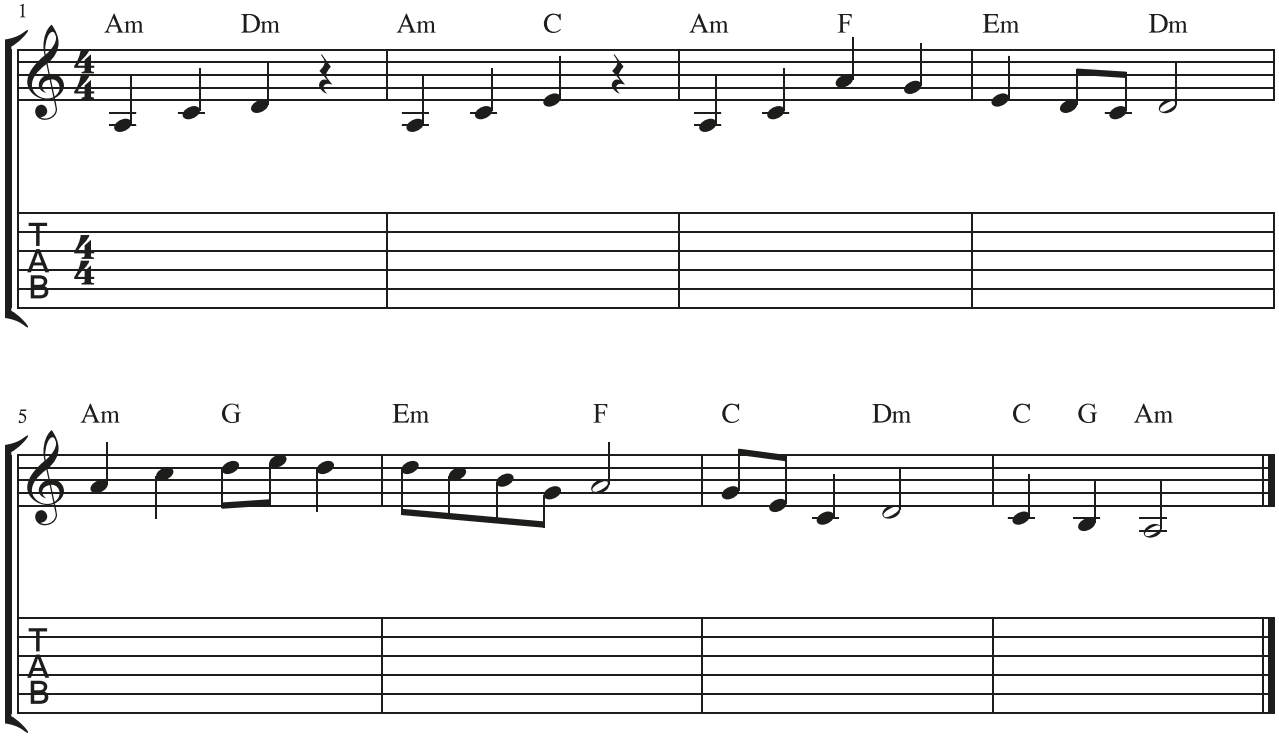


The melodies that follow were composed using pitches found in the open position natural scale. Tab out each melody before you play it. Pay close attention to counting, and be sure to use alternate picking where appropriate.

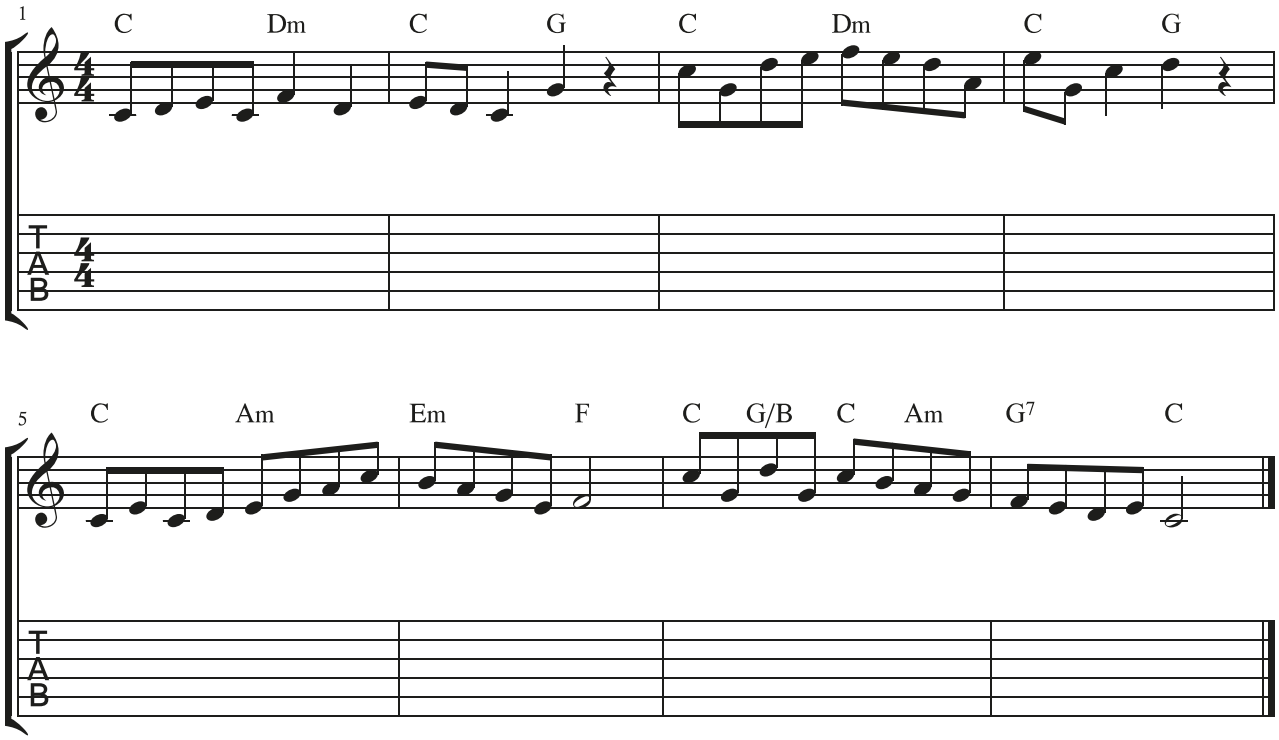
"Maiden Ozz"



"Never Gonna Change"



"Spin Cycle"

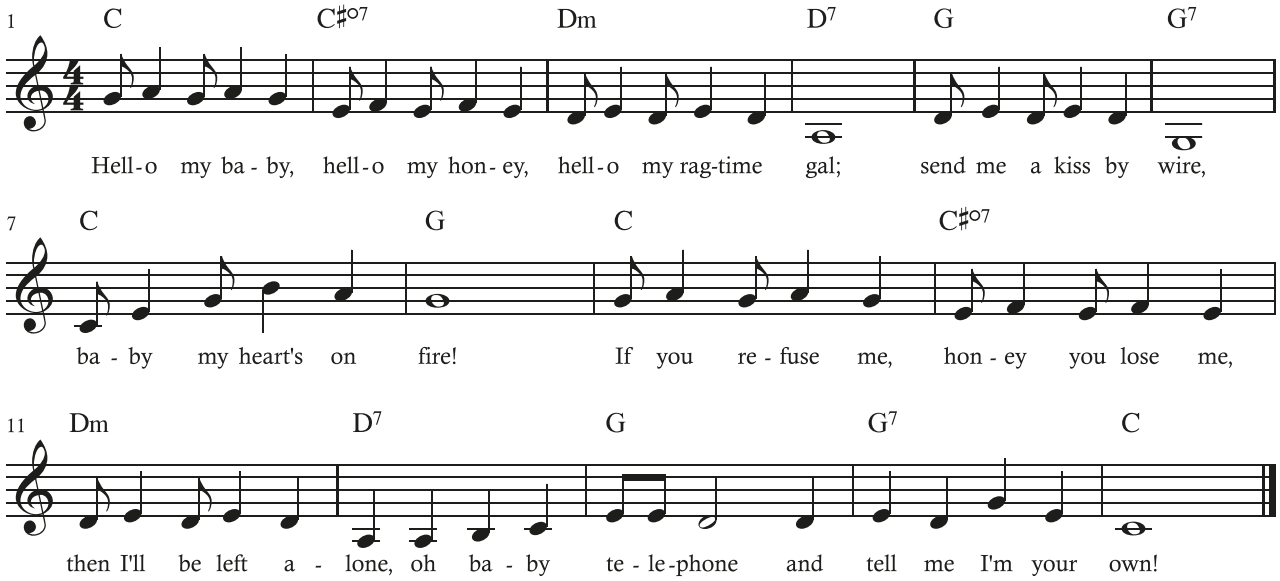


Play the melodies that follow without tabbing them out. The letters above the staff are chord symbols; ask your teacher or an advanced student to play the chord accompaniment while you play the melody.

"Hello, My Baby" was written when the telephone was first gaining popularity. The song tells the story of a man who falls in love with a woman over the phone, without ever having met her. Can you think of a similar situation, substituting contemporary technological developments for the telephone, and rewrite the lyric with a modern twist?

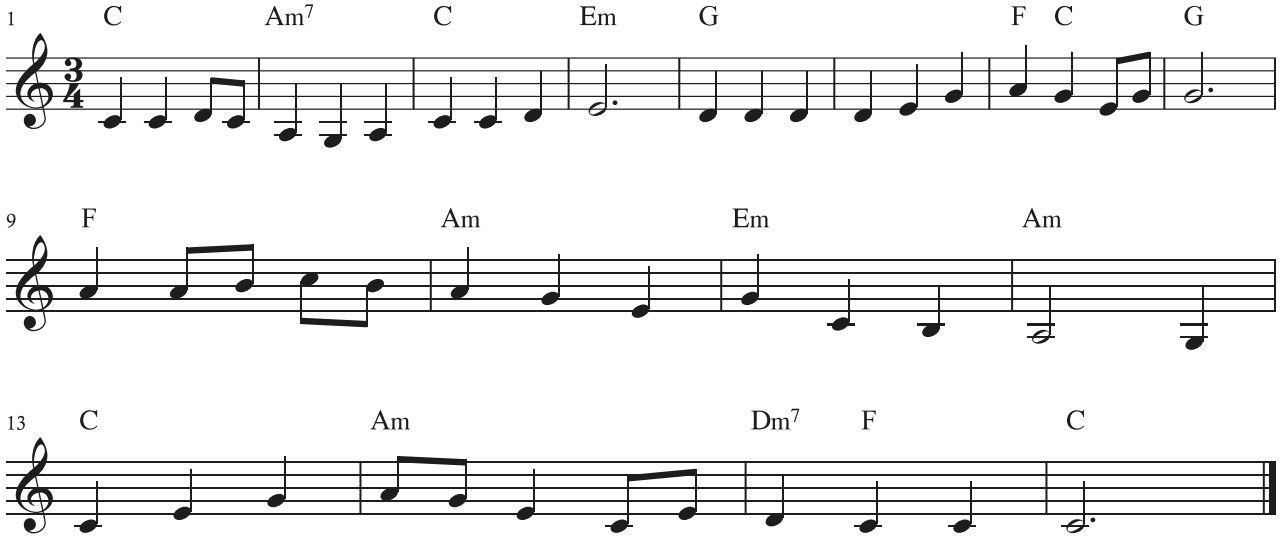
"Hello, My Baby"

Tune and Lyrics: Joseph E. Howard and Ida Emmerson

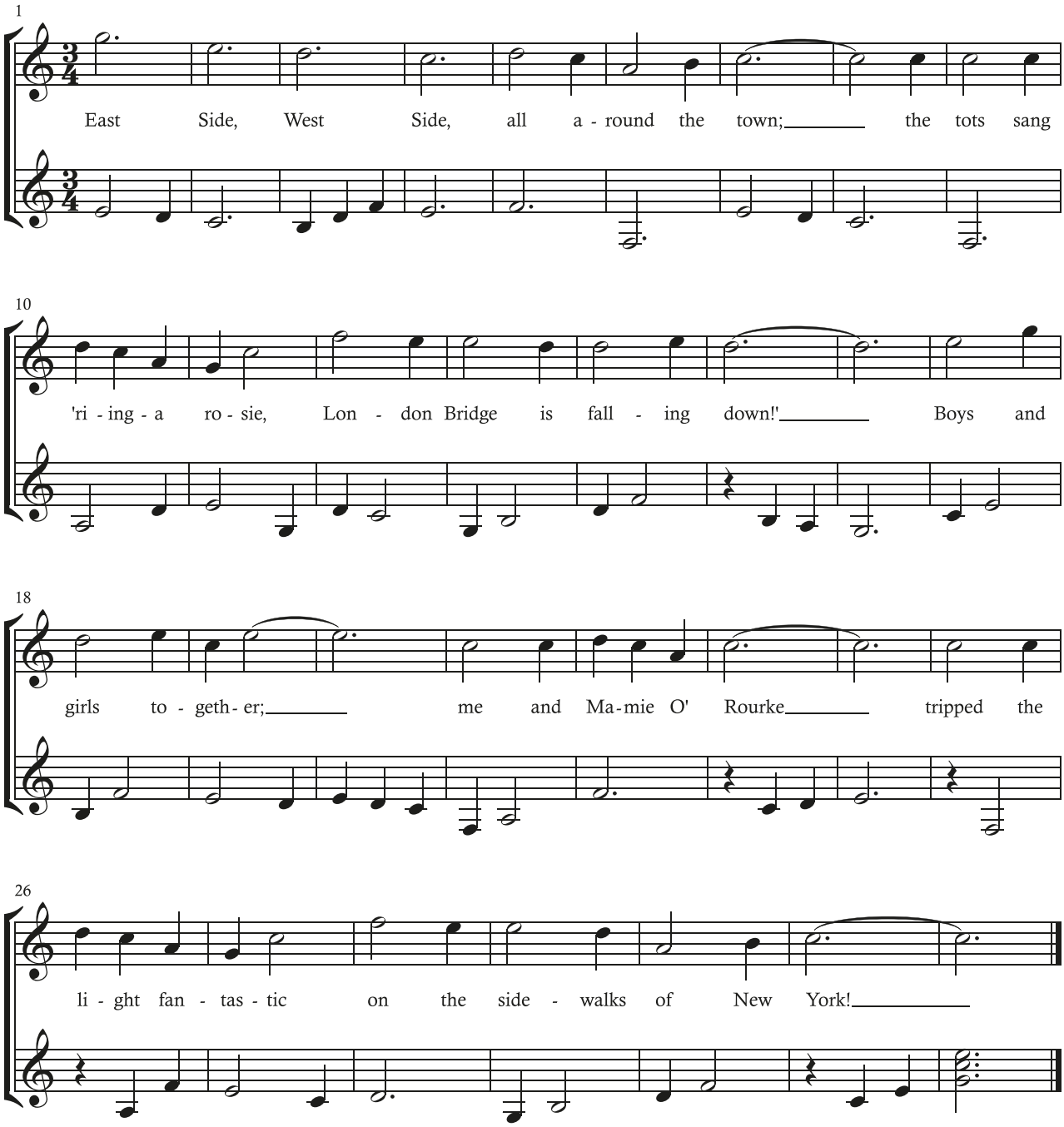

1 C C♯°7 Dm D7 G G7
Hell-o my ba-by, hell-o my hon-ey, hell-o my rag-time gal; send me a kiss by wire,
7 C G C C♯°7
ba-by my heart's on fire! If you re-fuse me, hon-ey you lose me,
11 Dm D7 G G7 C
then I'll be left a-lone, oh ba-by te-le-phone and tell me I'm your own!

"Slane"

Irish Folk Tune



"Sidewalks of New York"

Lyrics: James W. Blake; Tune: Charles B. Lawlor

1
East Side, West Side, all a - round the town; the tots sang
10
'ri - ing - a ro - sie, Lon - don Bridge is fall - ing down!' Boys and
18
girls to - geth - er; me and Ma - mie O' Rourke tripped the
26
li - ght fan - tas - tic on the side - walks of New York!

Mastery Activities

Investigate

In this lesson, you completed the natural scale in open position. In open position, the natural scale has a range of two octaves plus a fourth (open 6th string E to 1st string fifth

fret A). What is the TOTAL range of your guitar? Do all guitars have the same range? What are some tricks and techniques that guitarists use to extend the range of the guitar?

Perform

Perform "Maiden Ozz," "Never Gonna Change," or "Spin Cycle" for your instructor; your performance will be assessed using table A.4.

Suggestions for Further Study

Schmidt and Morris, *Essential Elements for Guitar, Book 1*, pages 32–34, 46 and 47, 52 and 53.

Groeber et al., *Everybody's Guitar Method 1*, pages 17–27.

Neely and Schroedl, *Fast Track Guitar 1*, pages 18–31.

Bay, *Modern Guitar Method Grade 1,* pages 20–33.

Stang, *The 21st Century Guitar Method, Book 1*, pages 20 and 21, 30 and 31, 36 and 37.

14

Major Scales, Key Signatures, and Accidentals

Building Major Scales

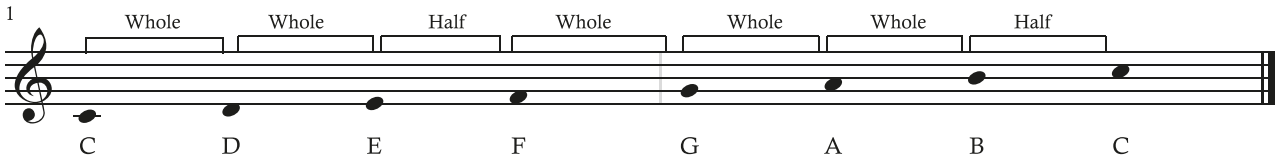
The letters in the music alphabet are A B C D E F G, and each letter represents a specific pitch. An *interval* is the distance between two pitches. The smallest interval is a *half step*; each fret on the guitar is equal to one half step. A *whole step* equals two half steps, or two frets. The pitches in the musical alphabet are separated by whole steps, with the exception of E–F and B–C, which are separated by half steps.

A scale is a series of stepwise pitches arranged in a specific sequence of whole steps and half steps. The sequence of whole steps and half steps in a major scale is:

whole–whole–half–whole–whole–whole–half

When a stepwise series of notes is written beginning and ending on C, as in figure 14.1, the major scale sequence of whole and half steps occurs naturally.

Figure 14.1



Accidentals

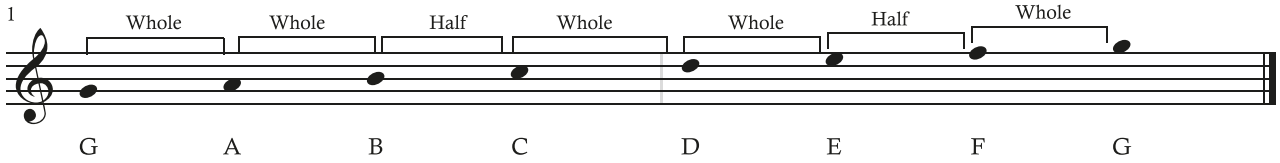
A major scale can begin on any pitch, but scales that begin on a pitch other than C require adjustments to the sequence of whole and half steps in order to sound major. These adjustments are made using *chromatic pitches*. Chromatic pitches are written by placing *accidentals* in front of the notes that represent the natural pitches. There are two types of accidentals in this lesson:

♯ Sharp; a sharp sign in front of a note raises the pitch by one half step, or one fret.

♭ Flat; a flat sign in front of a note lowers the pitch by one half step, or one fret.

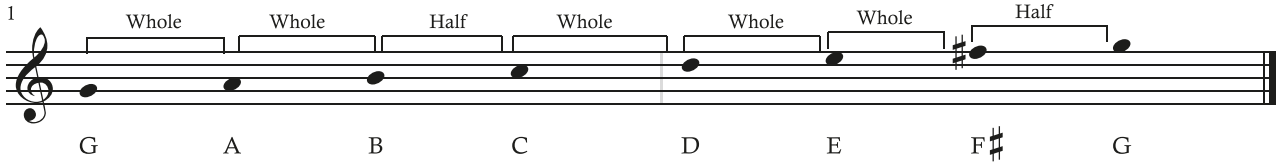
In order to write a major scale beginning on G, write a stepwise series of notes that starts and ends on G, and then identify where the half steps occur naturally (fig. 14.2).

Figure 14.2



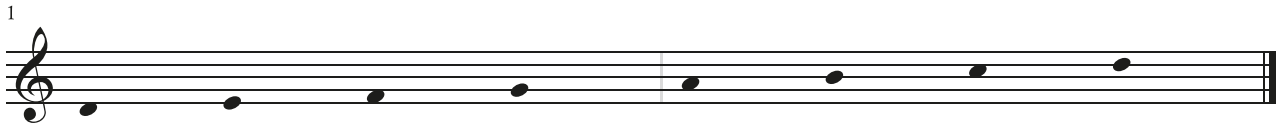
Using the C scale as a model, you know that half steps should occur between the third and fourth and between the seventh and eighth pitches of a major scale. Half steps in the G-to-G series of pitches, however, occur between the third and fourth and between the fifth and sixth steps. In order to create a major scale, a sharp sign must be placed in front of the F, raising it one half step, or one fret, to F sharp. This will create a whole step between the fifth and sixth pitches, and a half step between the seventh and eighth pitches, bringing the sequence of whole and half steps into alignment with the prescribed major scale pattern (fig. 14.3)

Figure 14.3

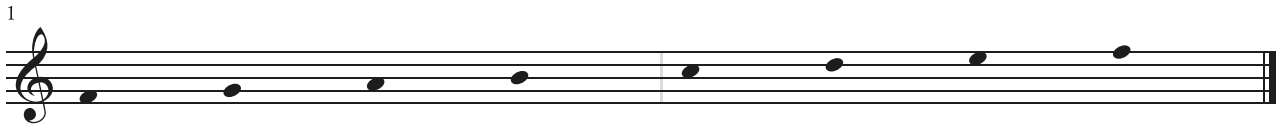


Each exercise that follows is a stepwise series of notes that has been written out on the staff. For each exercise, identify where the half steps naturally occur, and then use accidentals as needed to bring the sequence of whole and half steps into alignment with the major scale pattern. Sharp(s) will be required for the first exercise, and flat(s) for the second. Write the pitch names below the staff.

Ex. 14.1

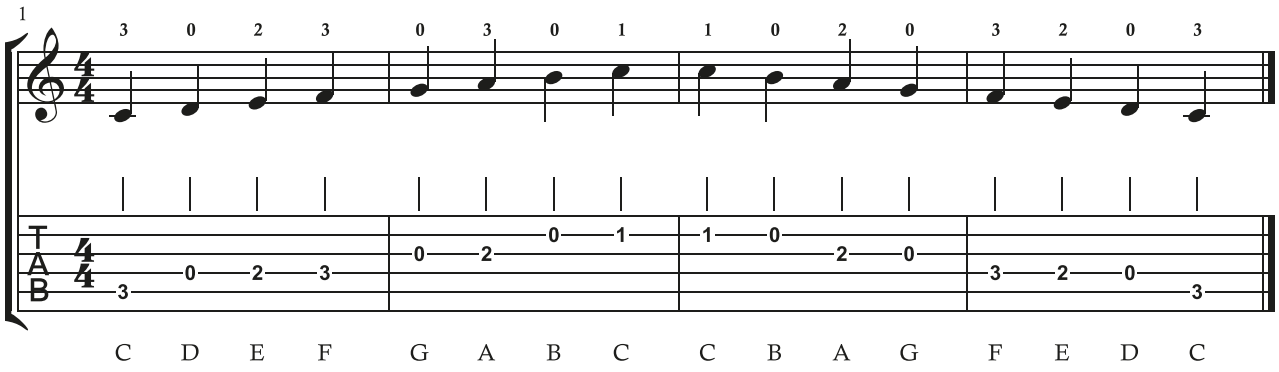


Ex. 14.2

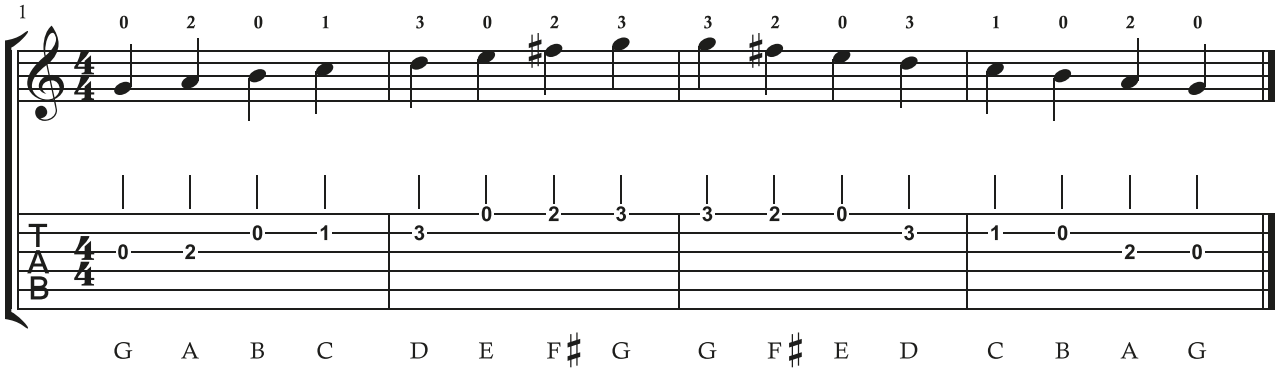


The major scales that follow are written in both tab and staff notation. Be aware of LH fingering; adjust as needed to accommodate the accidentals.

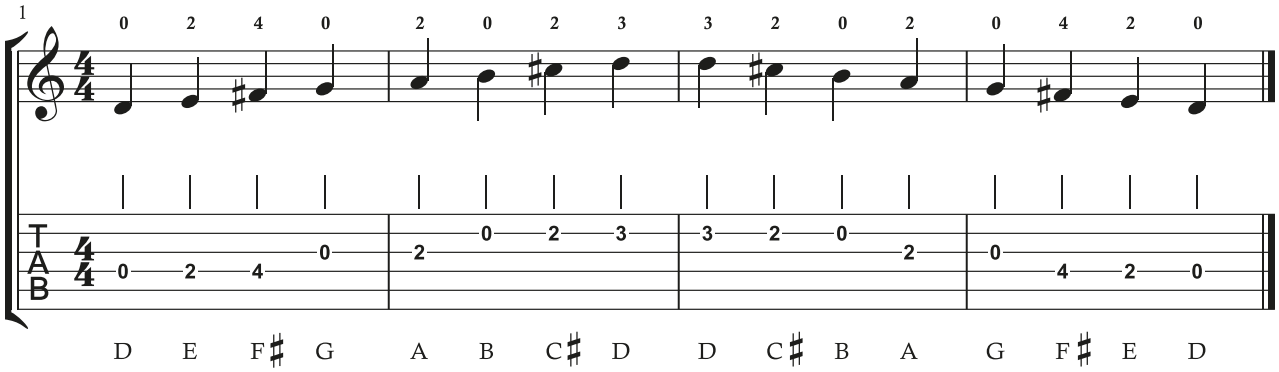
C Major



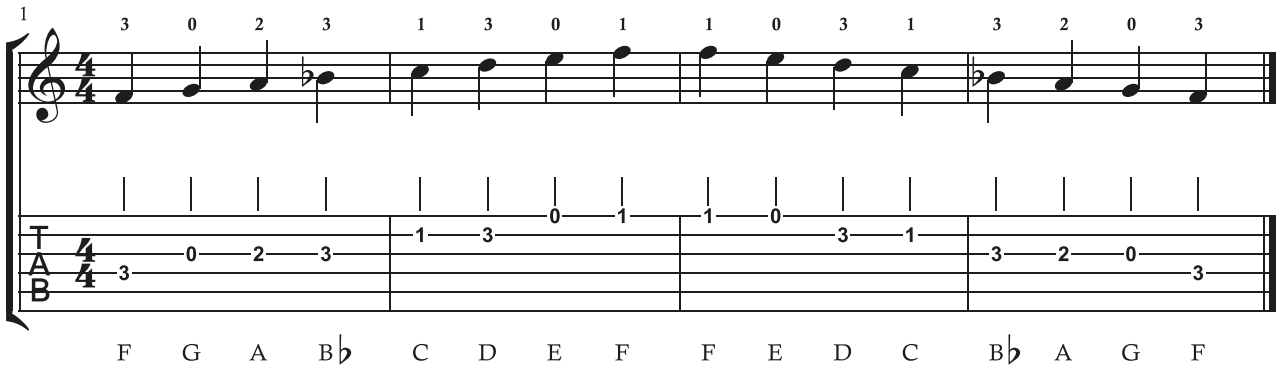
G Major



D Major



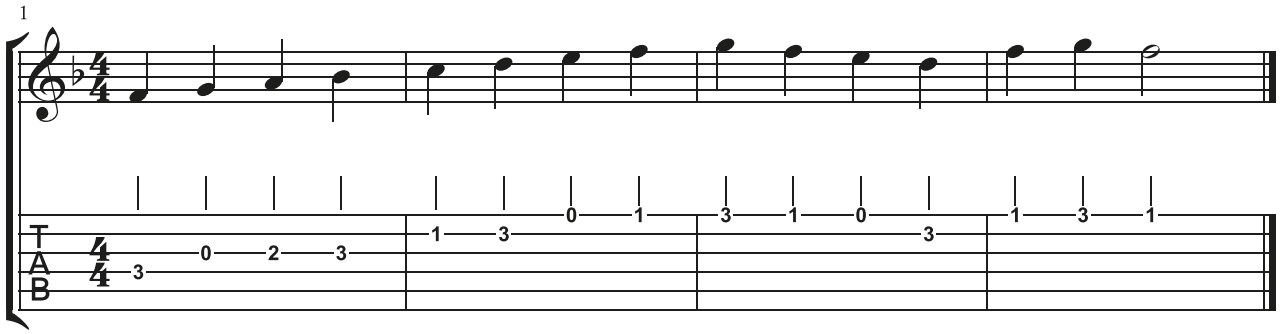
F Major



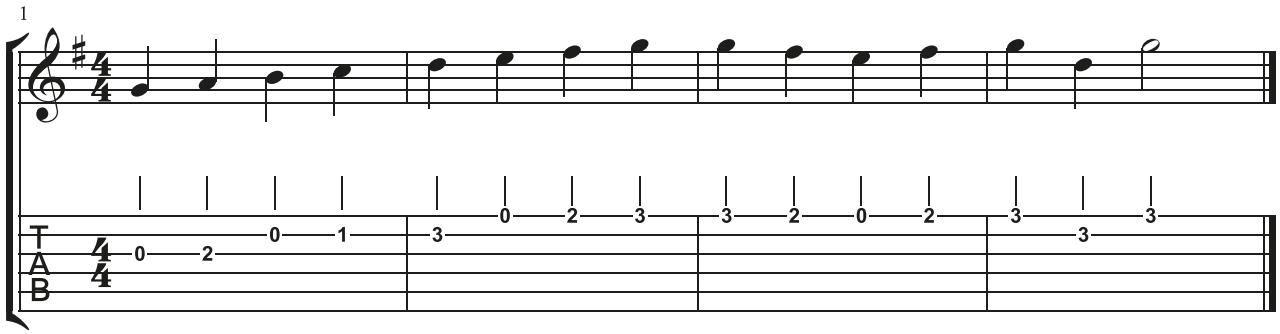
Key Signatures

Music written using a specific scale is said to be in the *key of* that scale. A piece written using the G major scale, for example, is "in the key of" G. It is customary to write the recurring accidentals necessary to play in a specific key on the staff between the clef and the time signature; this is called a *key signature*. The accidentals written in a key signature are in force throughout the piece, and apply to all ocurrences of the pitch, regardless of octave. Exercises 14.3–14.5 utilize key signatures.

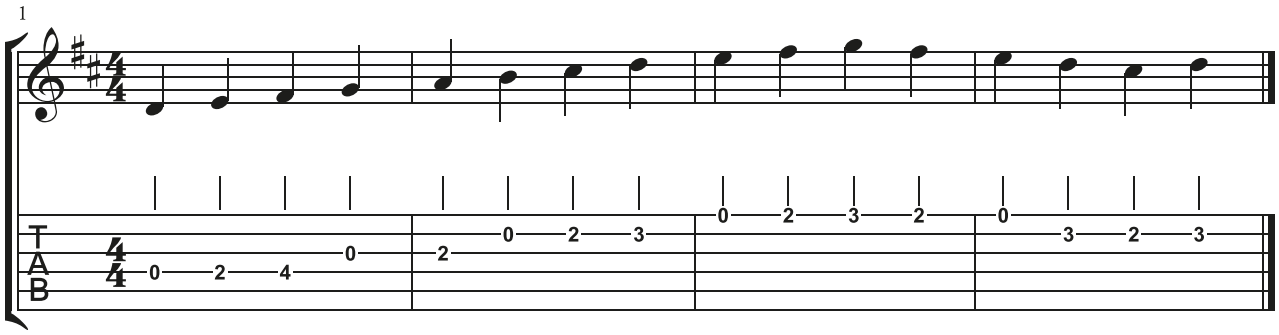
Ex. 14.3



Ex. 14.4

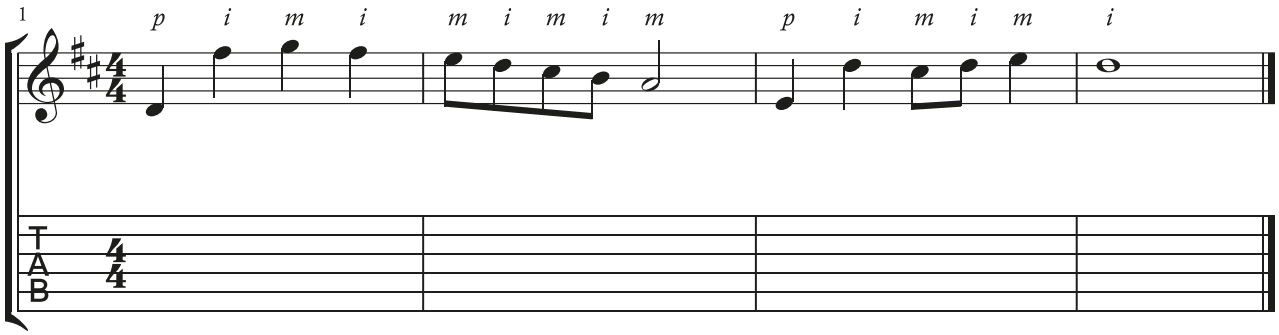


Ex. 14.5

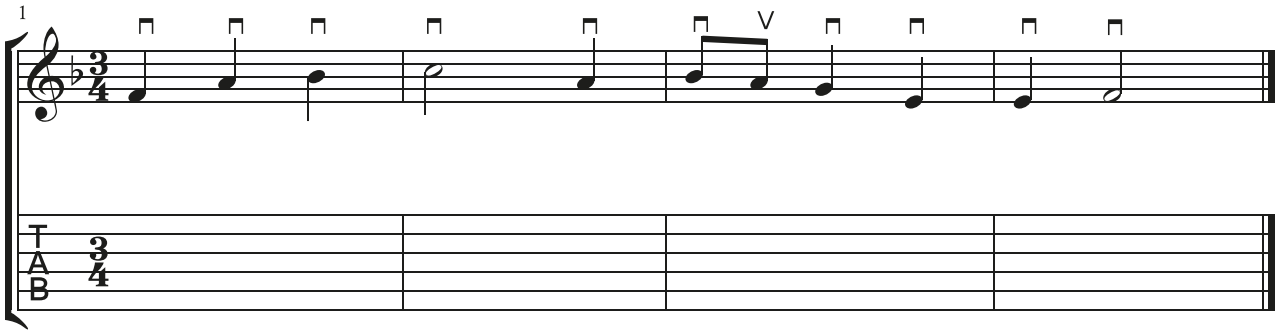


For exercises 14.6–14.9, identify the key, circle the notes affected by the key signature, and tab out the melody on the tab staff provided. Play each using pick style or finger style, as indicated by the symbols above the staff.

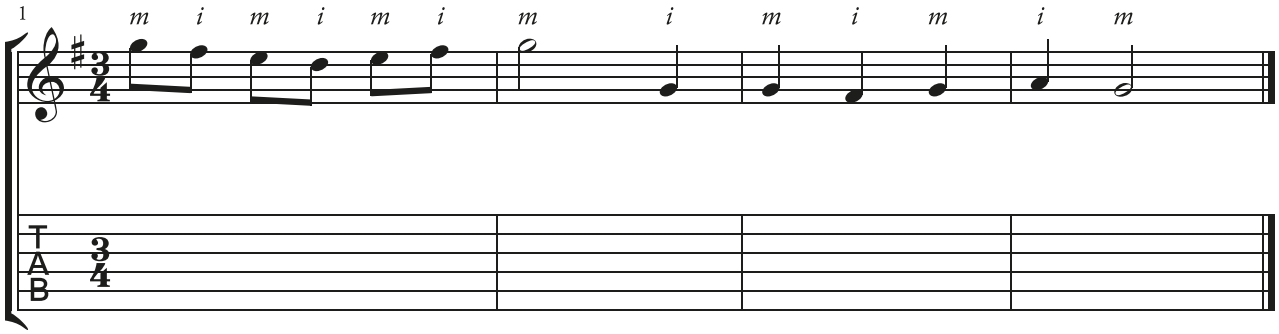
Ex. 14.6

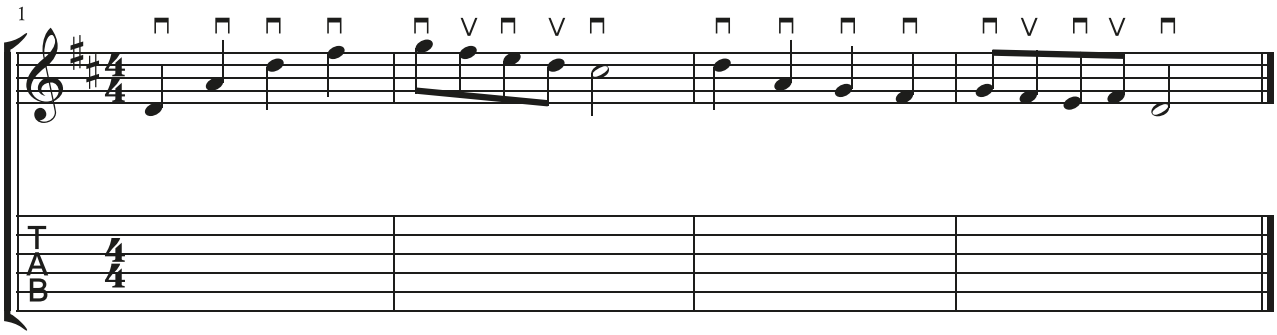


Ex. 14.7

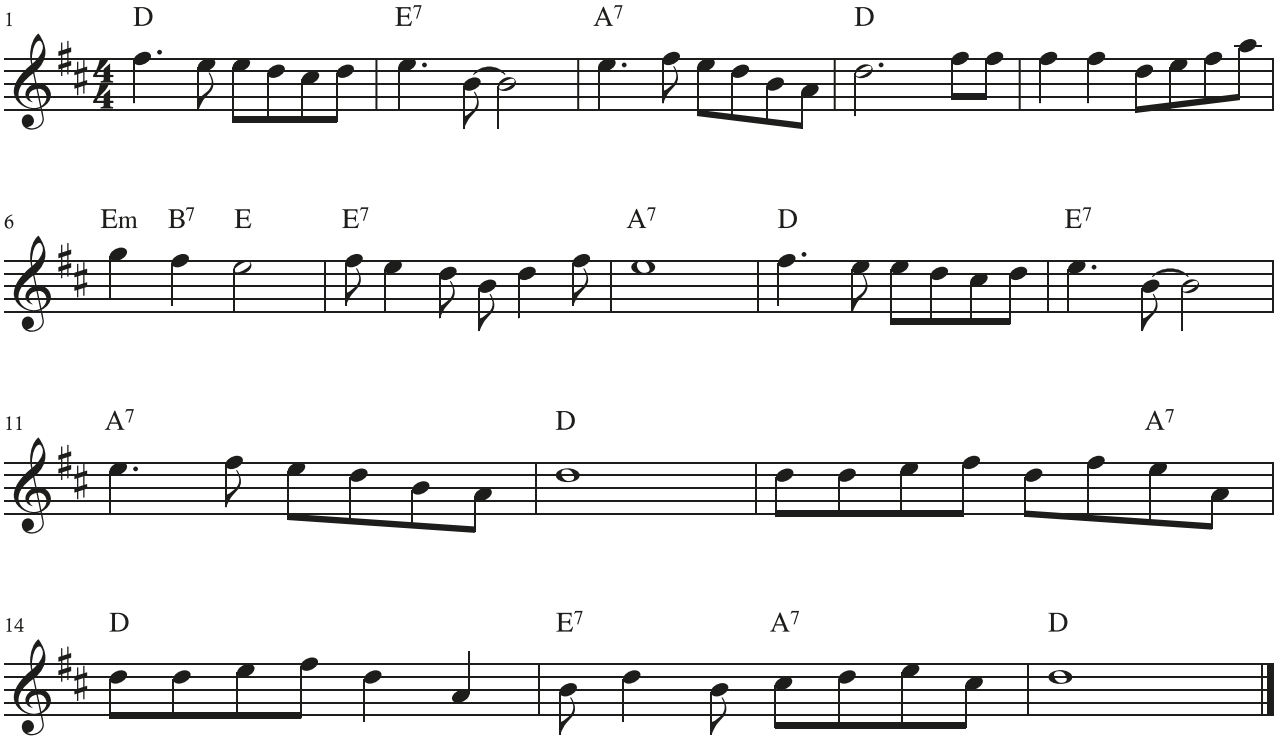


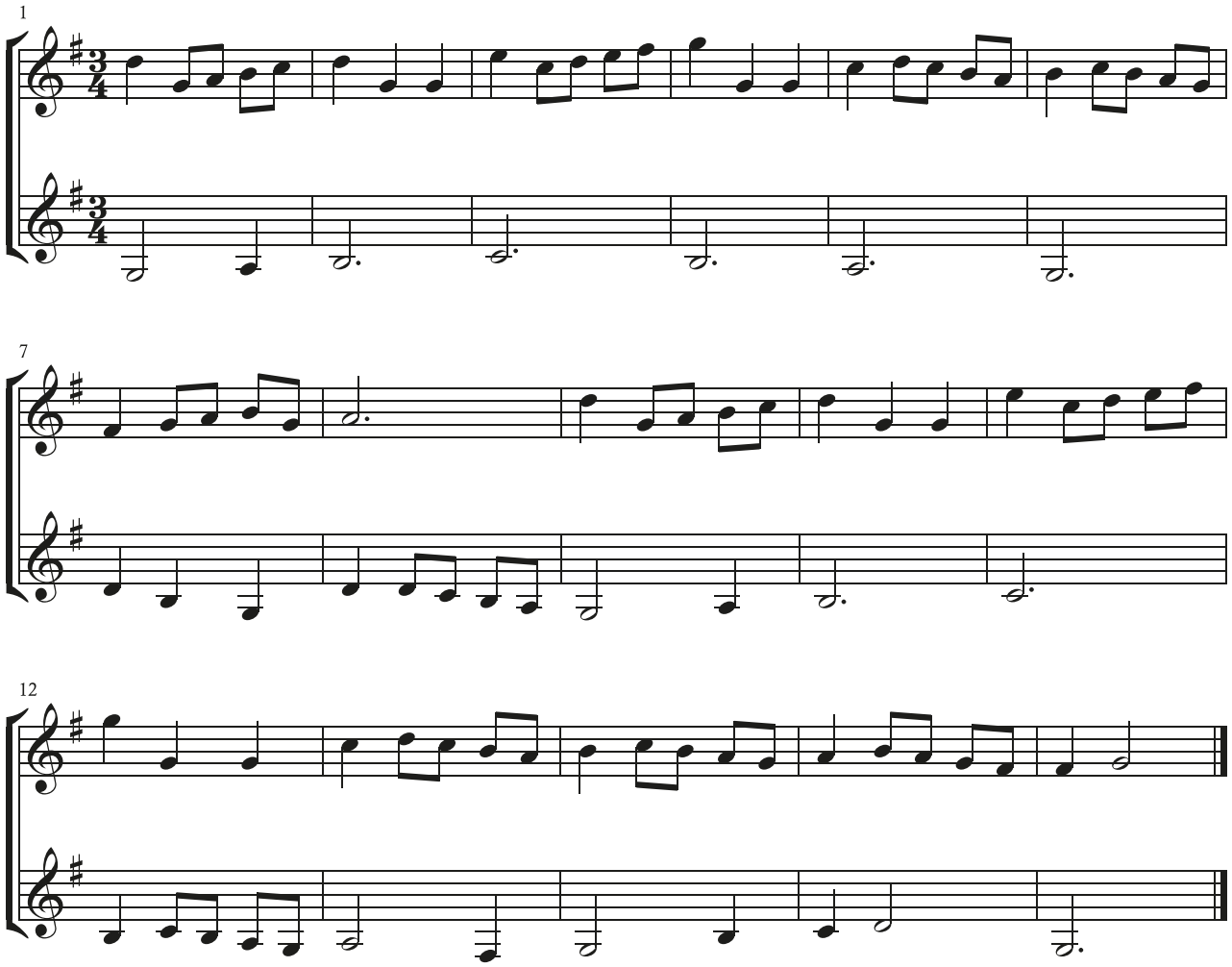
Ex. 14.8

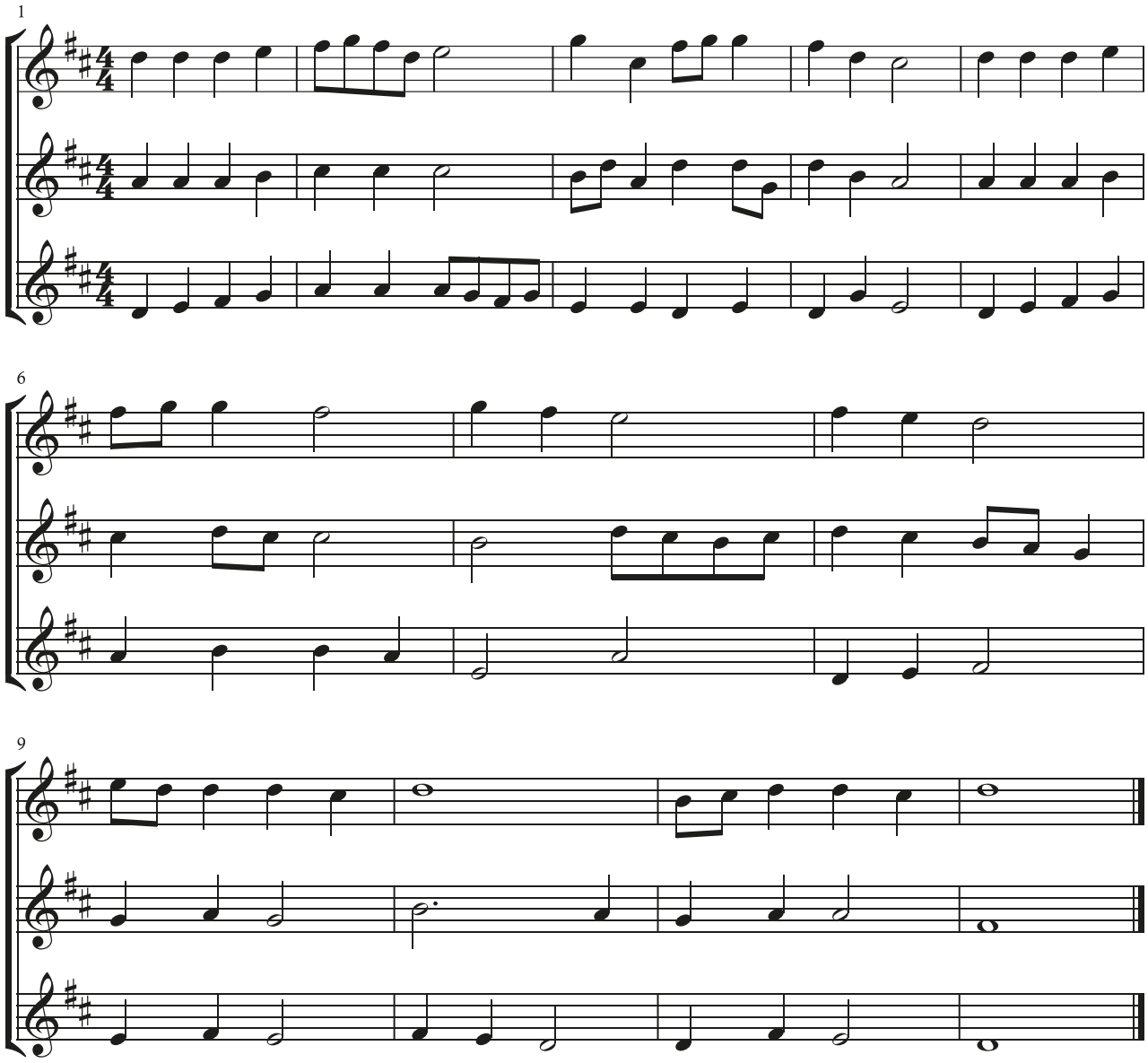


Ex. 14.9

Play the melodies that follow without tabbing them out. Pay close attention to the key signatures, and make sure you adjust as needed! The letters above the staff are chord symbols; ask your teacher or an advanced student to play the chord accompaniment while you play the melody.

"Yankee Doodle Dandy"

TUNE: GEORGE M. COHAN

"Minuet in G"

J. S. Bach

"Max and Mulley" is a trio in D major. Make sure you know which notes are affected by the key signature before you play!

"Max and Mulley"

Mastery Activities

Investigate

Scales are a way to organize melodic material; they provide a vocabulary of possible pitches within a given music system. The most familiar scales to Western ears are the major and minor scales; there are many others, however. Listen to recordings of gamelan music from Java and Bali, which use the *pelog* and *slendro* scales. What can you find out about these two scales? What is your reaction to the music?

Perform

1. Choose from exercises 14.3, 14.4, 14.5, and 14.6; perform one pick-style and one finger-style exercise for your instructor; your performance will be assessed using tables A.1 and A.4.
2. In a group of three to six students (one or two per part), prepare an ensemble performance of "Max and Mulley." You will be assessed using table A.3.

Suggestions for Further Study

Groeber et al., *Everybody's Guitar Method 1*, pages 28 and 29.
Neely and Schroedl, *Fast Track Guitar1*, pages 16 and 17.
Bay, *Modern Guitar Method Grade 1*, pages 56–58.
Stang, *The 21st Century Guitar Method 1*, pages 20 and 21; 30 and 31; 36 and 37.

15

Creating Bass Lines and Power Chords

Locating Pitches up the Neck

In addition to locating pitches vertically, that is, from strings 6 through 1 in open position, it is important to understand how to locate pitches horizontally, that is, pitches on each string from frets 0 through 12. This can be accomplished by applying the whole step/half step concept studied in lesson 14.

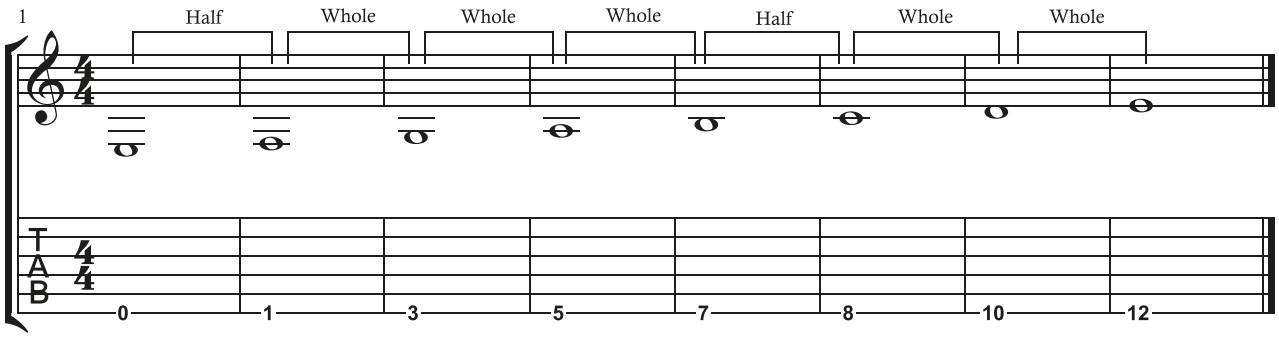
You know, for example, that the open 6th string is E, and that the pitches in the music alphabet are separated by whole steps, except for E–F and B–C, which are separated by half steps. You also know that each fret on the guitar is equal to one half step; therefore, because F follows E in the music alphabet and F is one half step above E, F must be located on the 6th string first fret. You can use the same logic to figure out the location of all of the pitches on string 6, as table 15.1 illustrates.

Table 15.1

Fret	0	1	3	5	7	8	10	12
Pitch	E	F	G	A	B	C	D	E

The notes on string 6 are written out in tab and staff notation in figure 15.1.

Figure 15.1



Use the same process to find the note names and fret numbers for the pitches on strings 5 and 4.

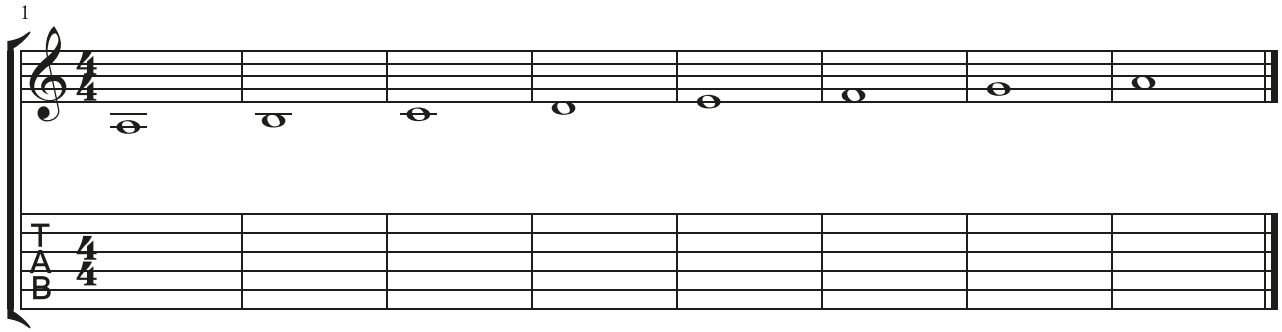
String 5: complete table 15.2.

Table 15.2

Fret	0							
Pitch	A							

In figure 15.2, mark the location of the whole steps and half steps above the treble staff, write out the tab using only 5th string notes, and write appropriate pitch names below the tab staff.

Figure 15.2



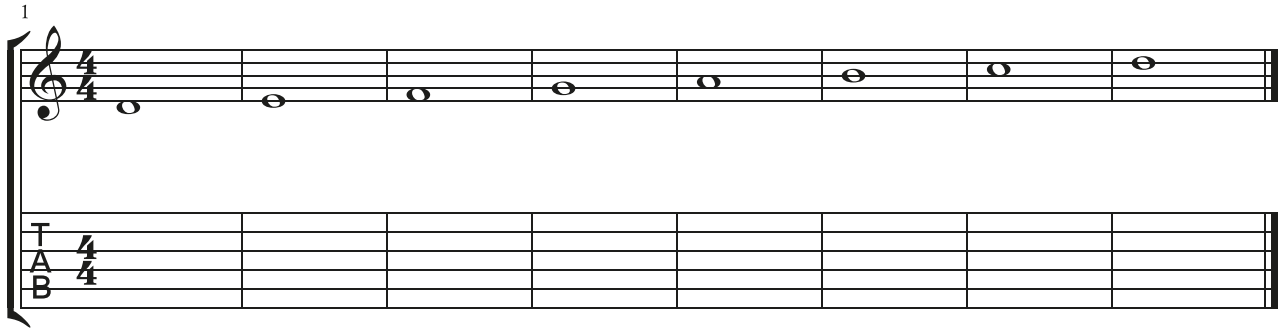
String 4: complete table 15.3.

Table 15.3

Fret	0							
Pitch	D							

In figure 15.3, mark the location of the whole steps and half steps above the treble staff, write out the tab using only 4th string notes, and write appropriate pitch names below the tab staff:

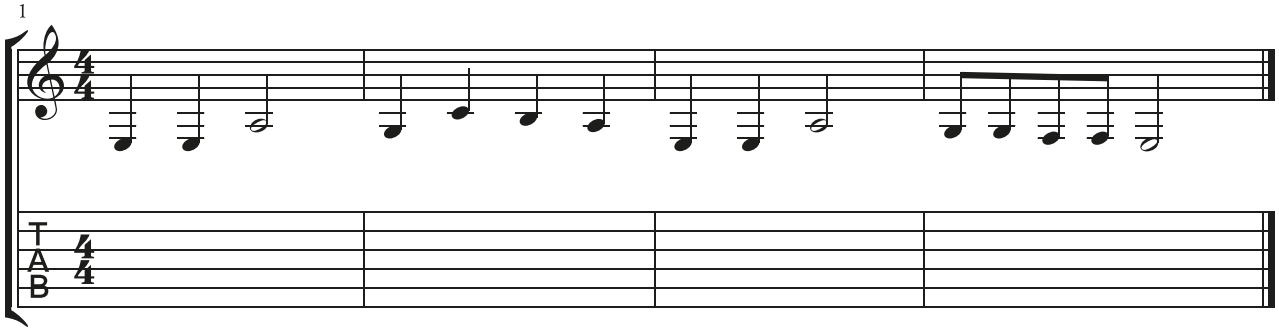
Figure 15.3



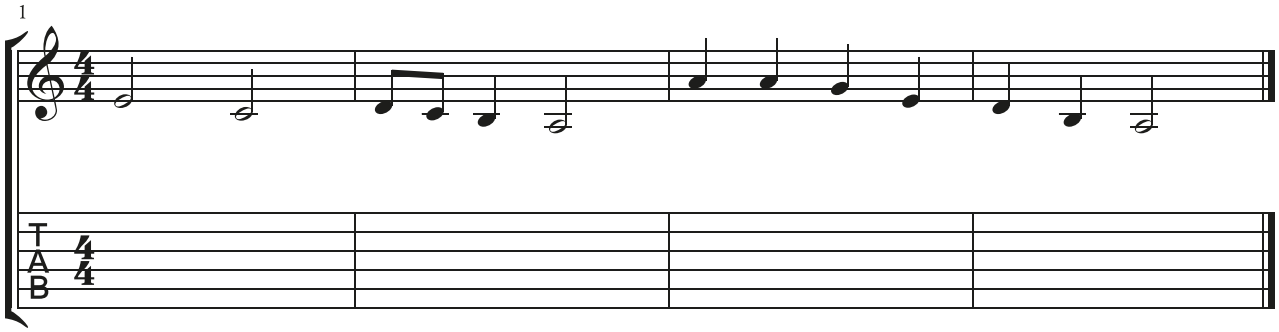
Before you play exercises 15.1–15.3, tab out the notes on the prescribed bass string, and write pitch names below the staff.

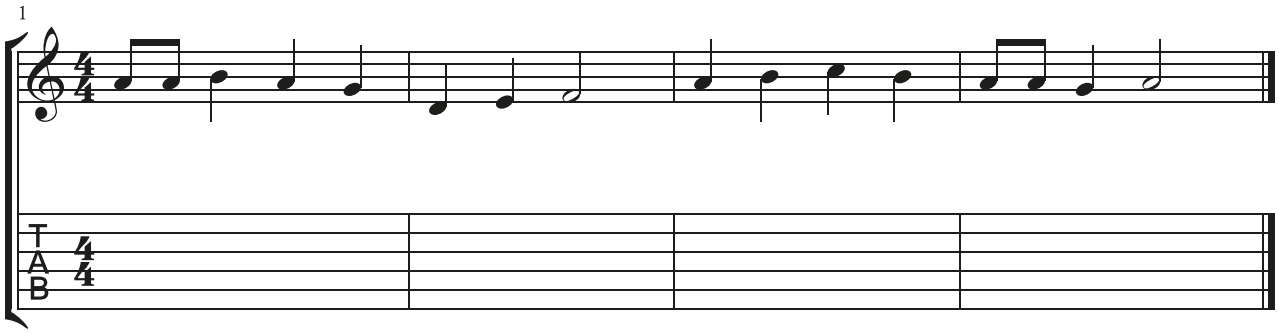
Ex. 15.1

tab and play on string 6



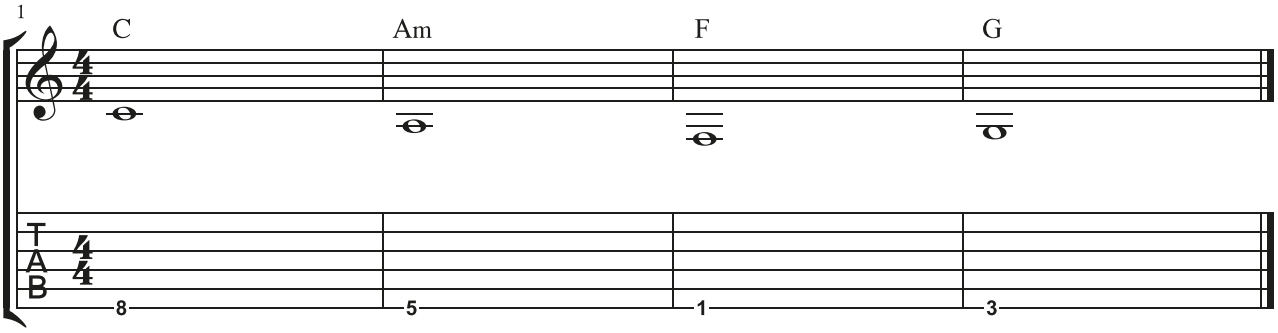
Ex. 15.2

tab and play on string 5

Ex. 15.3

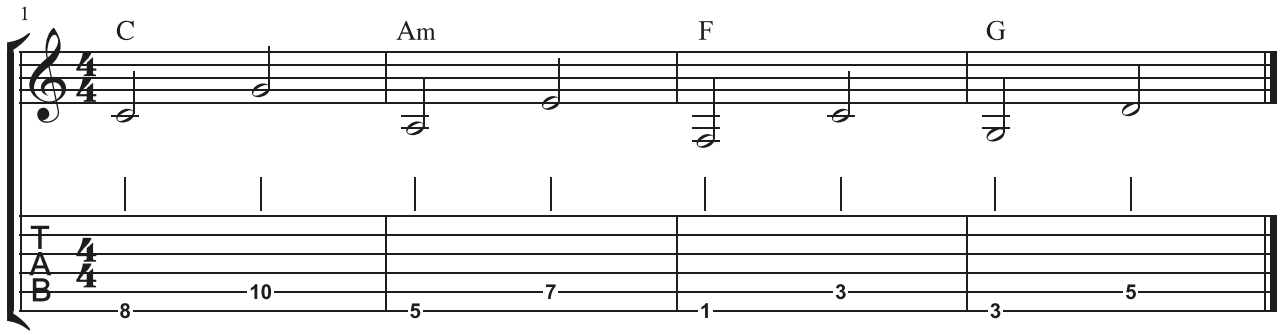
tab and play on string 4

Creating Bass Lines Using Roots and Fifths

In lesson 9, you learned that the root of a chord is the pitch that the chord is named for and that the fifth of a chord is five pitches above the root. Using this information, you can create a bass line for a given chord progression.

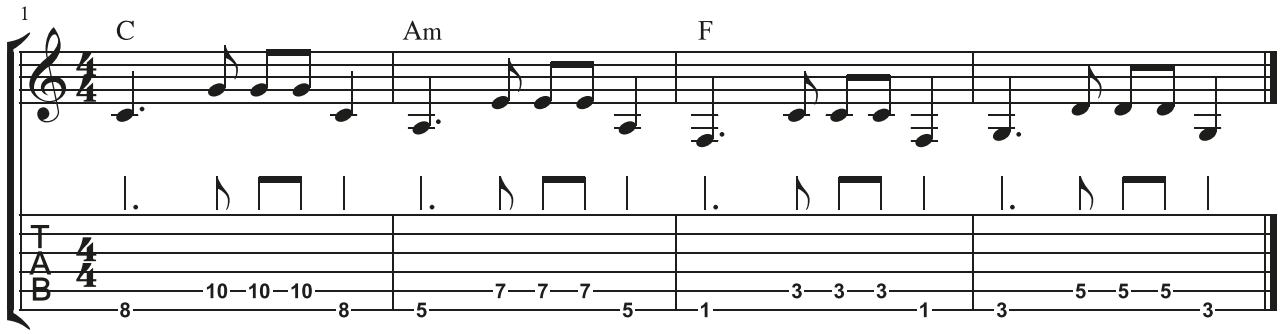
First, identify the root of each chord in the progression, locate the root on string 5 or 6 and tab it out, then notate each root on the staff using whole notes:



Next, locate the fifth above the root. Place your first finger on the root then place your third finger on the fret one string closer to the floor and two frets higher. Look back at the tables you completed earlier in the lesson, and determine the name and staff location of the note your third finger is pressing down. Write the root and fifth beneath each chord using half note rhythms:



Finally, rewrite your bass line using an interesting rhythm pattern.



Power Chords

Playing the root and fifth simultaneously results in a power chord. Two common power chord shapes are the 6th string root shape and the 5th string root shape:

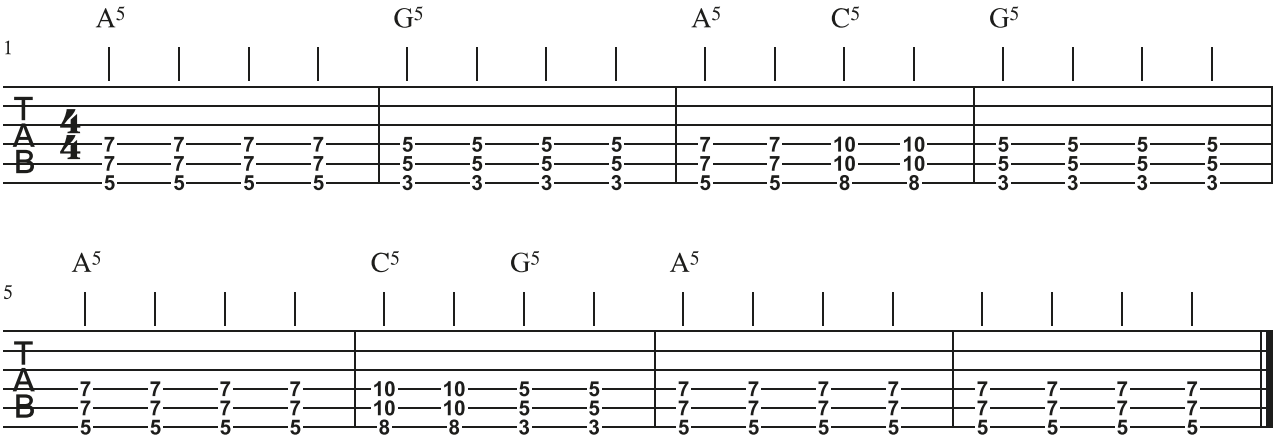
6th string root shape

5th string root shape

The symbol for a power chord is *5*. The first finger plays the root of the chord; the third finger plays the fifth; and the pinky doubles the root an octave higher.

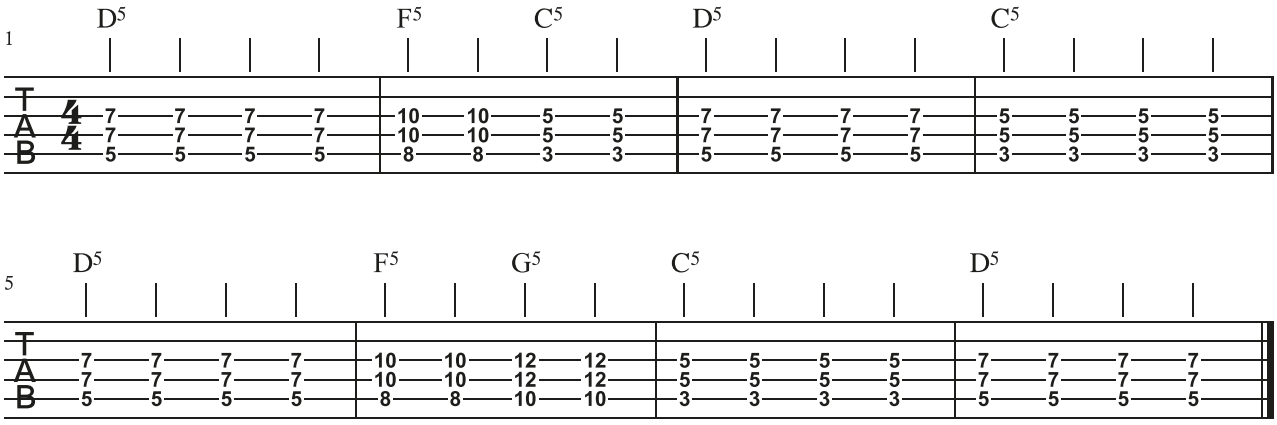
The chords in exercise 15.4 all have 6th string roots.

Ex. 15.4



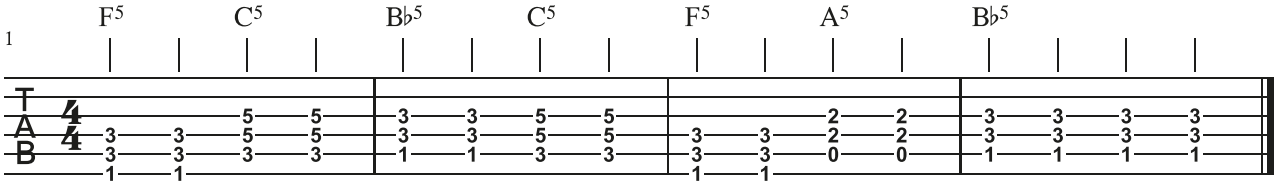
The chords in exercise 15.5 all have a 5th string roots.

Ex. 15.5

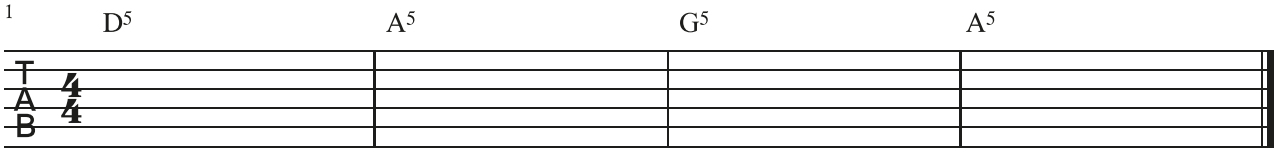


Many power chords have both a 6th string root location and a 5th string root location. C5, for example, can be played on the eighth fret 6th string or the third fret 5th string. When playing power chords, the choice is usually dictated by proximity; that is, use the shape that is closest to the chord you just played. Exercises 15.6 and 15.7 combine 6th and 5th string shapes; the first is tabbed out for you. Tab out the second using quarter note rhythms, making sure the chord shapes are as close to each other as possible.

Ex. 15.6



Ex. 15.7



Mastery Activities

Investigate

The electric bass and the guitar are very similar. The four strings on an electric bass are the same as the four lowest strings on a guitar, but an octave lower. Try creating and playing bass lines on the electric bass using the techniques you studied in this lesson.

Perform

Play exercise 15.7 for your instructor; your performance will be assessed using table A.2.

Apply

Listen to some songs that use power chords, and try to play along. Suggestions:

"Smells Like Teen Spirit" by Nirvana
"When I Come Around" by Green Day
"Santa Monica" by Everclear

Suggestions for Further Study

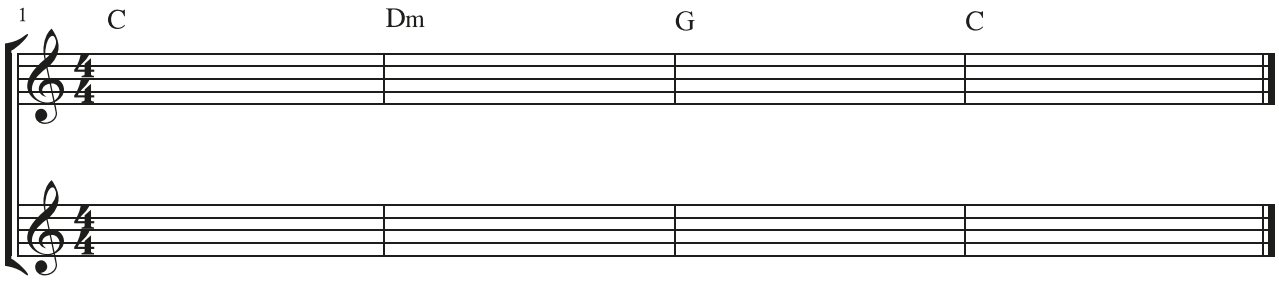
Gunod et al., *Alfred's Basic Rock Guitar Method 1*, pages 51 and 52.

Marsters et al., *First Year Guitar*, pages 104–106.

Creativity Project 3

Compose a bass line for a given chord progression.

In this project, you will write a bass line for the melody you wrote for creativity project 2. Rewrite the melody on the upper staff, and use the techniques you learned in this lesson to compose a bass line for your melody on the lower staff.



16

Right Hand Arpeggios

Free Stroke

Lesson 11 focused on rest stroke, a finger-style technique commonly used when playing single line melodies. Free stroke is a finger-style technique commonly used when playing arpeggios, or chords played one note at a time. The RH positions for free stroke and rest stroke are similar; the primary difference is that when playing with free stroke, your RH fingers move across the strings and into the palm of your hand, rather than into the adjacent string. Before attempting free stroke, take time to review finger-style hand position.

- Ensure that the right arm crosses over the guitar above the bridge.
- The thumb—*p*—should be parallel to the strings, and the fingers—*i, m*, and *a*—should be at a roughly 80 degree angle to the strings.
- The wrist and knuckles should remain straight and should be about one and a half to two inches above the face of the guitar.

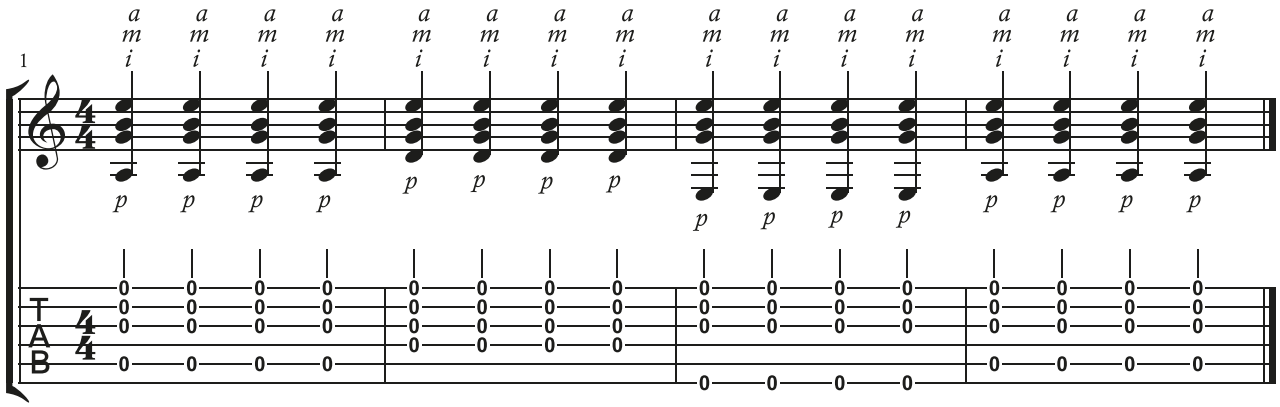
We'll begin with a basic free stroke that uses *p-i-m-a* simultaneously.

First, position the RH thumb—*p*—on the open 5th string; the index finger—*i*—on the 3rd string; the middle finger—*m*—on the 2nd string; and the ring finger—*a*—on the 1st string.

Next, squeeze your thumb and fingers together; pull your fingers through the treble strings and into the palm of your hand while sweeping your thumb across the bass string towards your index finger. When the movement is complete, your RH thumb and fingers should be making a fist above the strings.

Finally, prepare for the next stroke by returning your RH thumb and fingers to their original starting position (ex. 16.1).

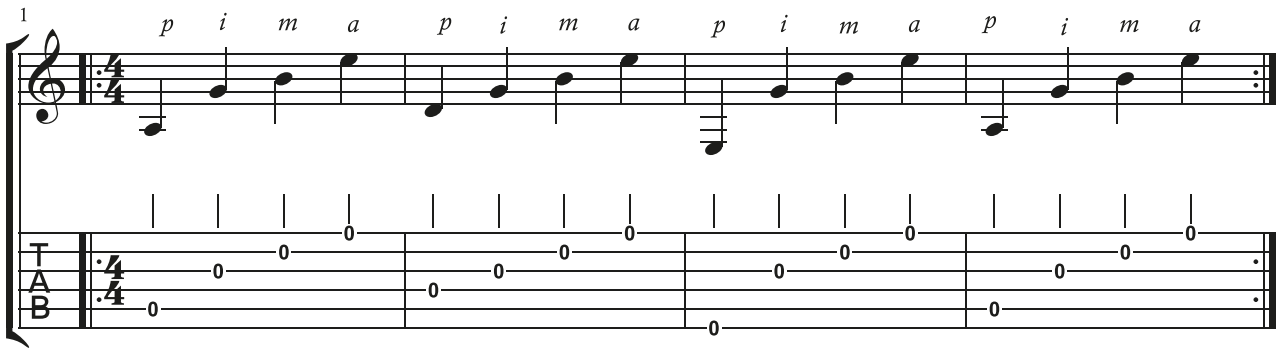
Ex. 16.1



Arpeggios

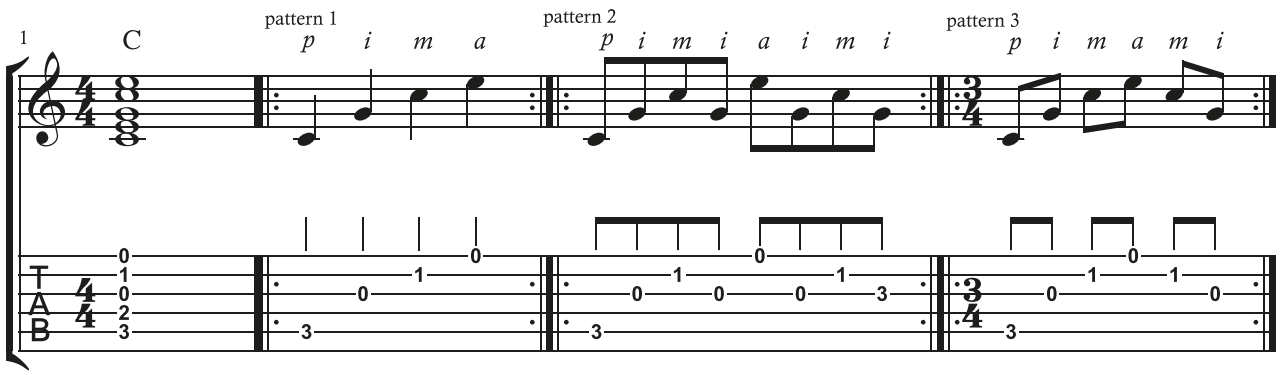
In order to play an arpeggio, brush *p* across the bass string towards *i*, and pull each finger through its assigned string into the palm of your hand sequentially, rather than simultaneously. Return the RH fingers to their respective strings in preparation for the next sequence (ex. 16.2).

Ex. 16.2

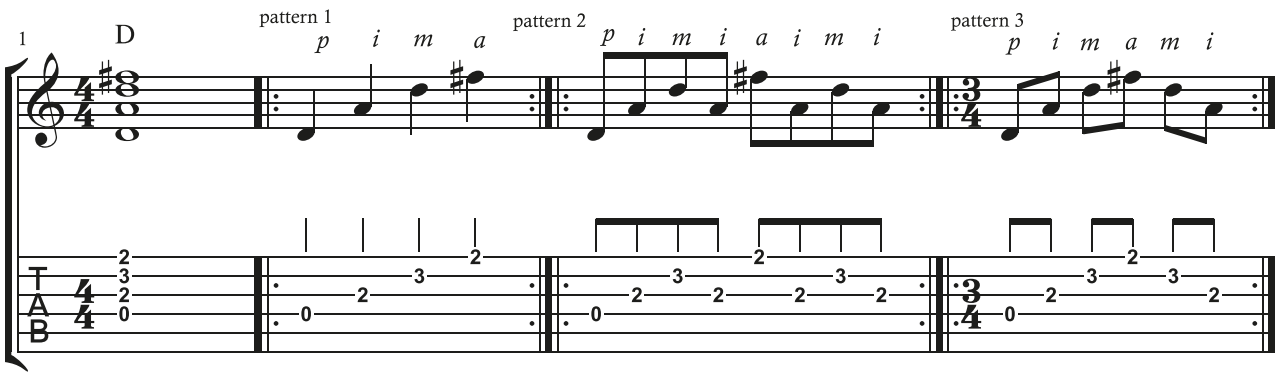


When used in conjunction with chords, the free stroke arpeggio technique will enable you to create a variety of interesting accompaniments. In exercises 16.3–16.5, *p* plays the bass, or the lowest sounding pitch, of the chord; *i, m*, and *a* play strings 3, 2, and 1, respectively.

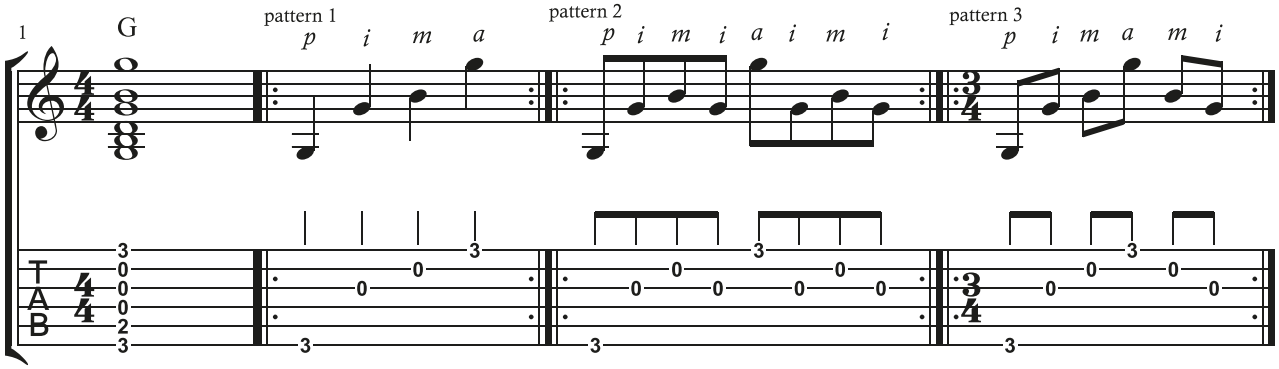
Ex. 16.3



Ex. 16.4

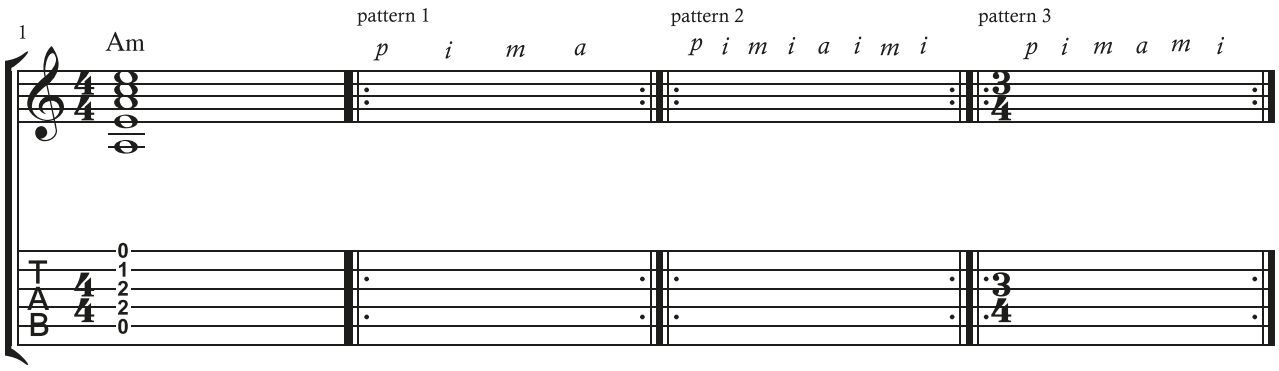


Ex. 16.5



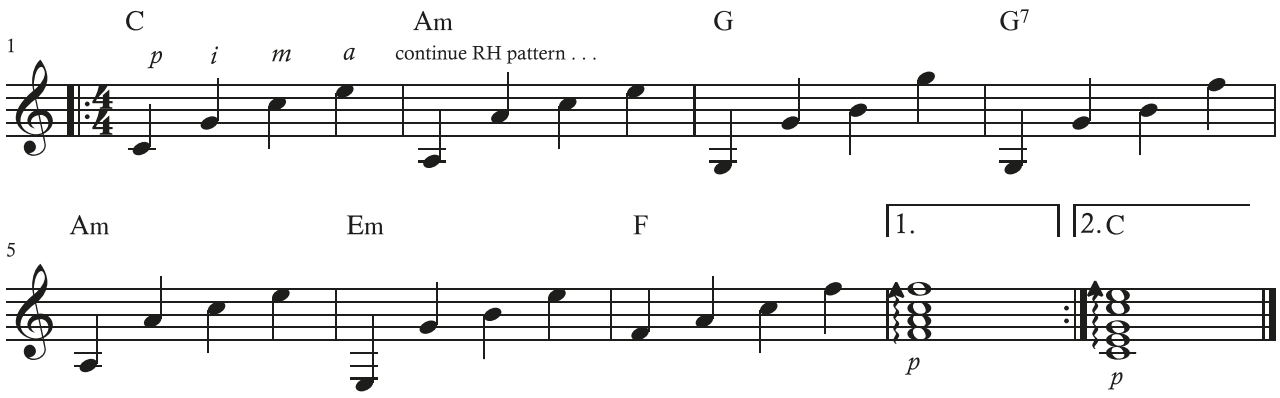
Complete the missing tab and staff notation for exercise 16.6 before you play.

Ex. 16.6

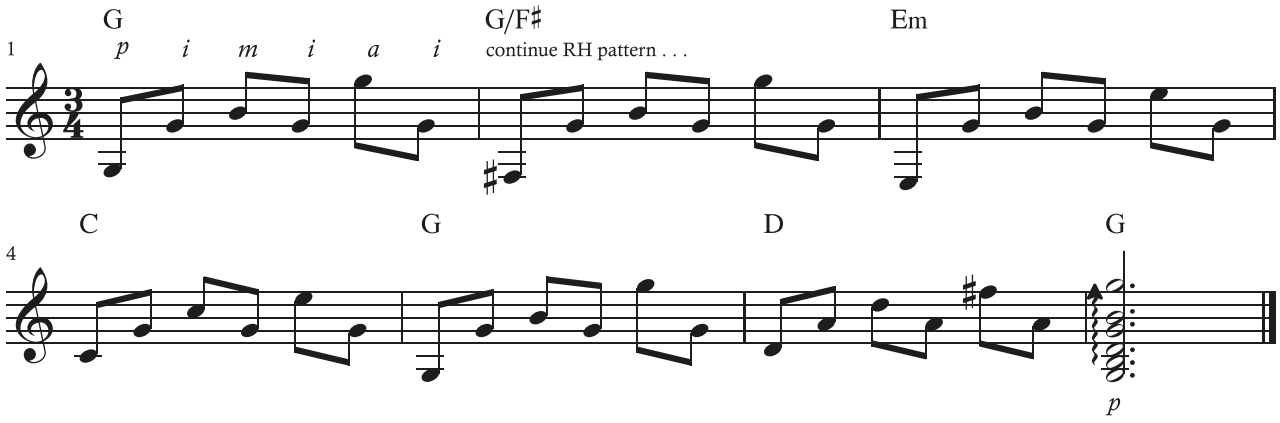


Exercises 16.7 and 16.8 are sequences of chord arpeggios; chord symbols are written above the staff to help guide you. Follow the RH fingering. Use your thumb to strum the full chords at the ends of the exercises.

Ex. 16.7

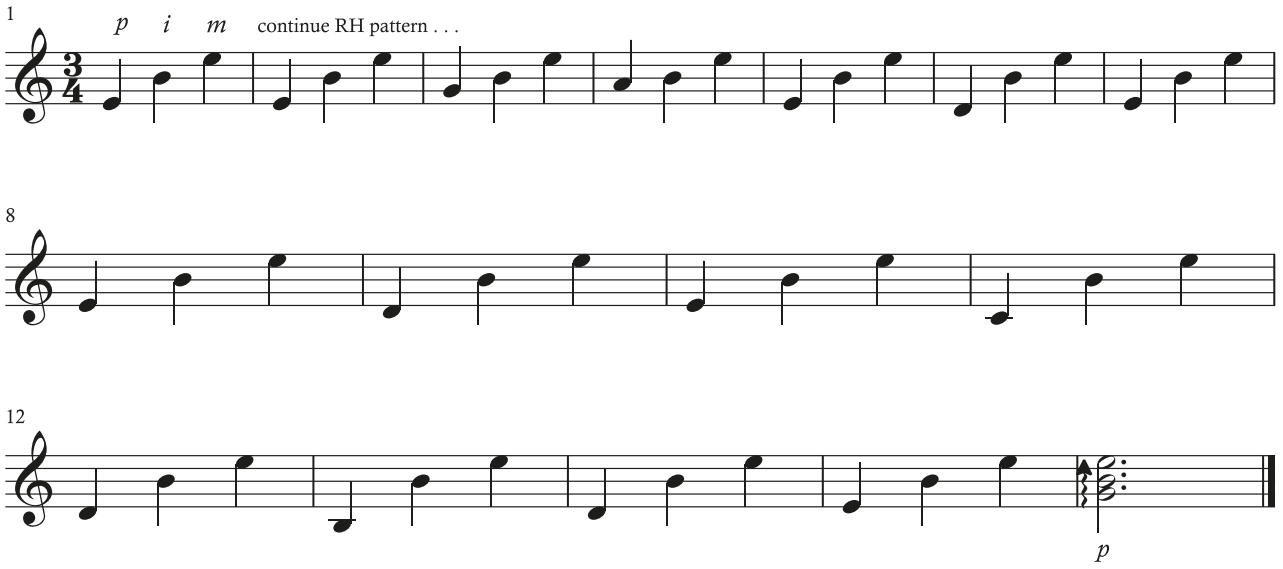


Ex. 16.8



In exercise 16.9, the melody is played by *p* on the bass strings; *i* and *m* play an *ostinato*, or repeated rhythmic and melodic pattern, on the treble strings.

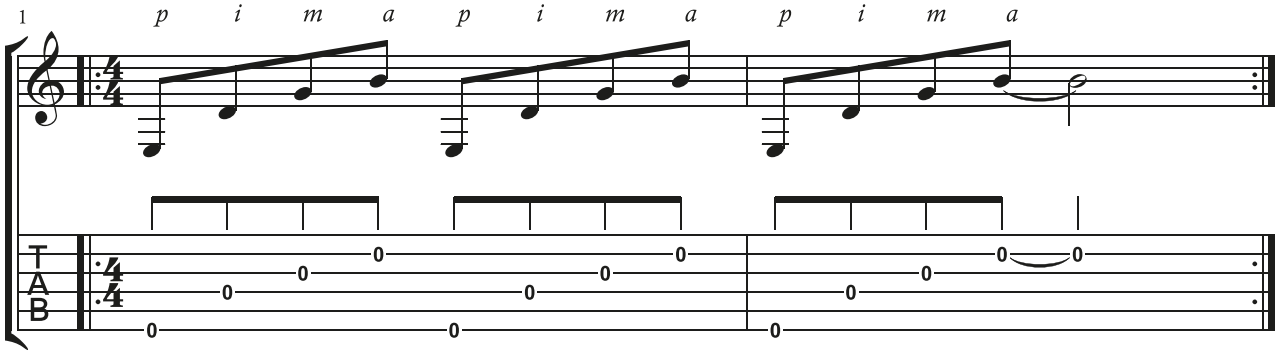
Ex. 16.9

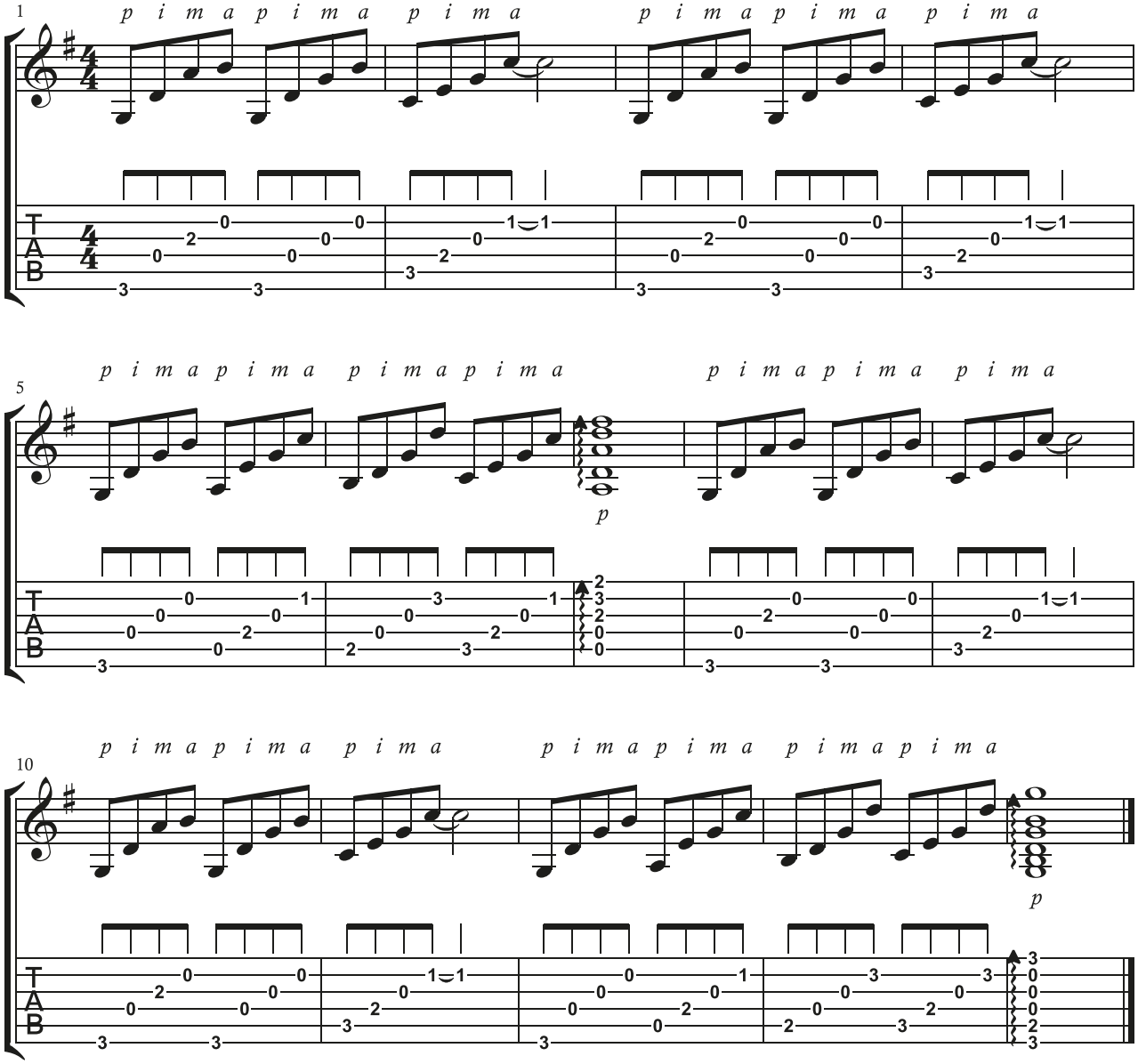


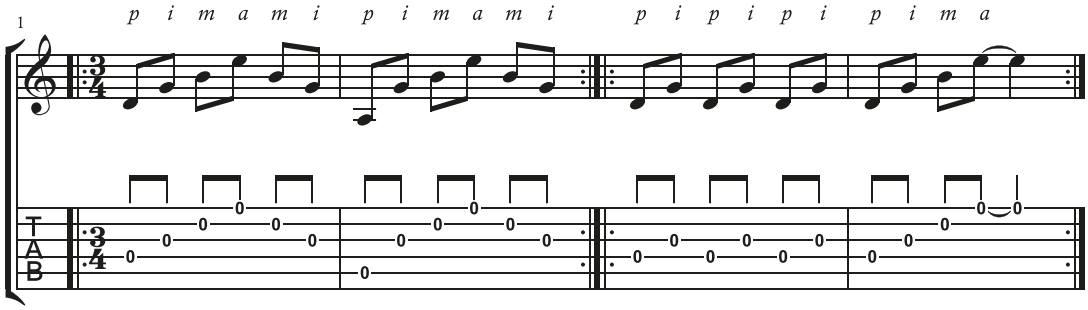
The following finger-style solos are based on chord arpeggios. Before attempting to play them, practice the arpeggio patterns separately; try to identify the chord shapes in

each measure and any repeated sections. Remember to hold down all of the notes in the chord until the arpeggio is complete.

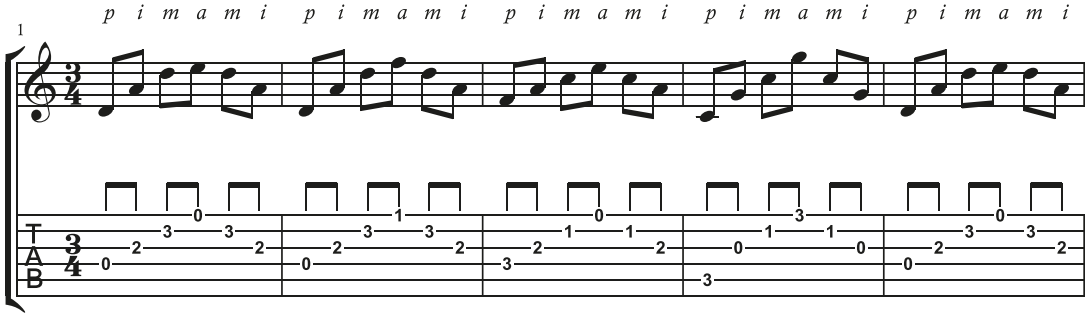
Warm-up: Arpeggio pattern for "Lazy Summer Sundays"

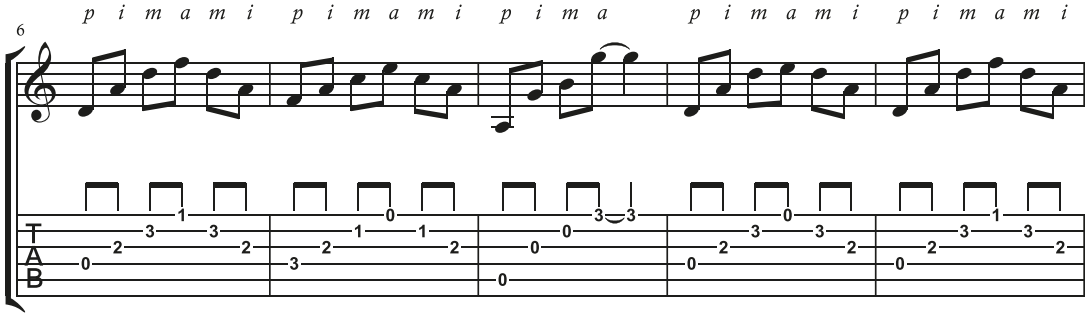


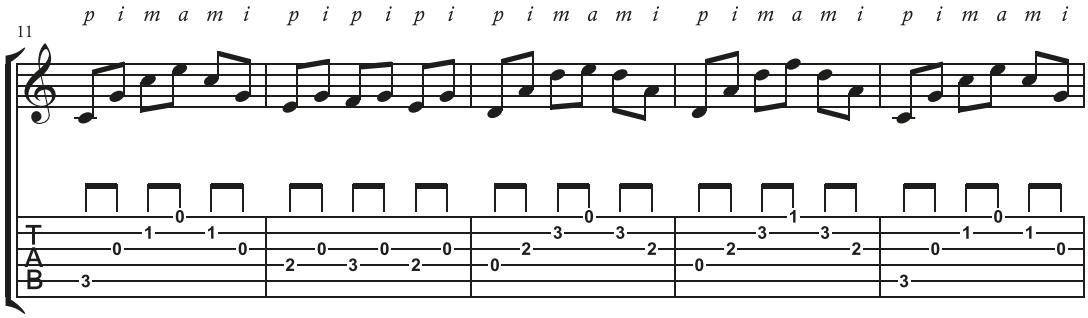
"Lazy Summer Sundays"

Warm-up: Arpeggio pattern for "Moonglow through Mist"

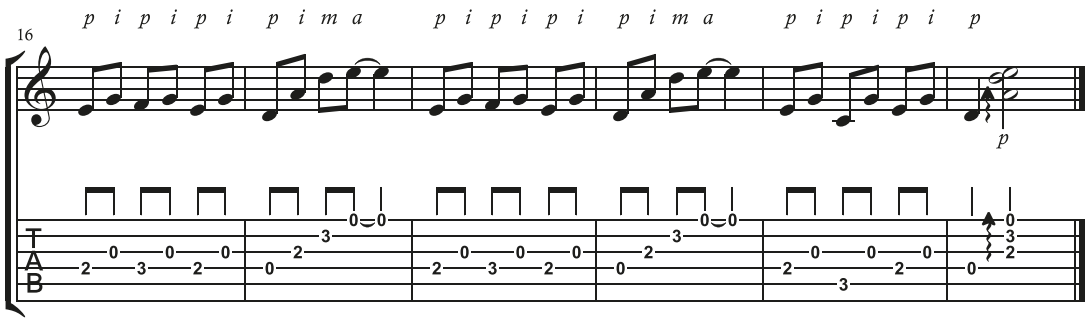


"Moonglow through Mist"









Mastery Activities

Investigate

Watch performances of some guitar pieces that make extensive use of arpeggio technique. Suggestions:

"Snowflight" by Andrew York
"Etude no. 1" by Heitor Villa-Lobos
"Broon's Bane" by Alex Lifeson (the guitar player for Rush)

What do you notice about arpeggio technique? What are some essential elements for the successful execution of arpeggios?

Perform

Play "Lazy Summer Sundays" or "Moonglow through Mist"; your performance will be assessed using table A.4.

Apply

Listen to some songs that use arpeggiated chords, and try to play along. Suggestions:

"Unchained Melody" by the Righteous Brothers
"Everybody Hurts" by R.E.M.
"House of the Rising Sun" as recorded by The Animals

Suggestions for Further Study

Shearer and Kikta, *Classical Guitar Technique*, pages 63–68.
Schmidt and Morris, *Essential Elements for Guitar, Book 1*, pages 56 and 57.
Marsters et al., *First Year Guitar*, pages 81–85.

17

The Full Barre

Executing the Full Barre

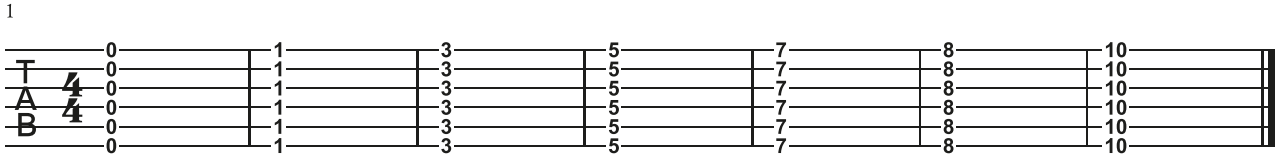
In a full barre, all of the strings on a given fret are held down with the same finger at the same time (see fig. 17.1).

Figure 17.1

111111

Practice moving the barre up and down the guitar neck; strum slowly making sure that each string sounds. Move your left elbow a little closer to your side and play on the outside, boney edge of your index finger to ensure that each string has a clear tone, free from buzzing.

Ex. 17.1



The barre works like a capo—using the barre along with a few basic chord shapes will allow you to play a wide variety of chords. You will study two types of barre chords in this lesson: 5th string root chords and 6th string root chords. When playing barre chords, the letter name of the chord corresponds the placement of the barre; 6th string root chords are named for 6th string pitches and 5th string root chords are named for 5th string pitches.

Knowing the pitches of the notes on the 5th and 6th strings through fret 12 will enable you to quickly find and play barre chords. You learned these pitches in lesson 15; table 17.1 serves as a quick reminder. The blank squares are chromatic pitches - sharps and flats. Try to fill them in on you own.

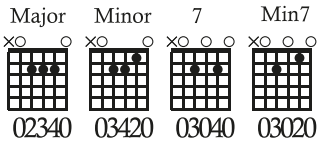
Table 17.1

Fret	0	1	2	3	4	5	6	7	8	9	10	11	12
String 5	A		B	C		D		E	F		G		A
String 6	E	F		G		A		B	C		D		E

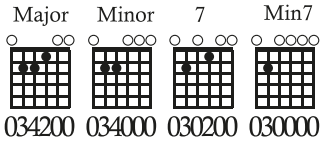
Quality Shapes

We will also need to review some chord shapes. The "5th string root quality shapes" are similar to A chords, and the "6th string root quality shapes" are similar to E chords. The fingerings have been adjusted, however, so your 1st finger is free to execute the barre.

5th string root quality shapes



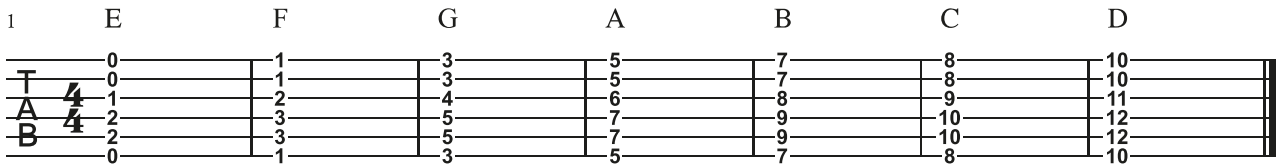
6th string root quality shapes



Playing barre chords is simply a matter of placing a barre on the fret that matches the root name you want, and then placing the appropriate quality shape next to it.

In exercise 17.2, the full 6th string barre and 6th root major shape are combined to play the major chords on the 6th string from E through D.

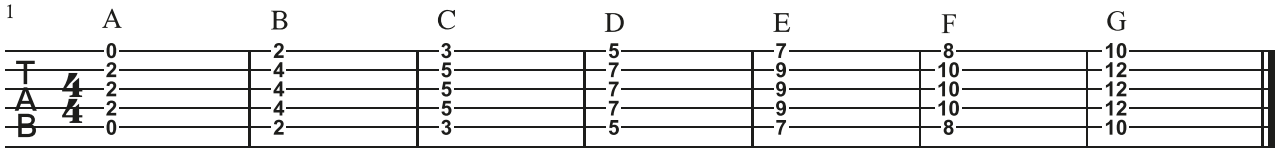
Ex. 17.2



Repeat the process using the remaining 6th string root quality shapes: minor, 7, and minor 7.

In exercise 17.3, the 5th string barre and 5th string root major shape are combined to play the major chords on the 5th string from A through G.

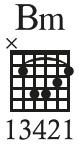
Ex. 17.3



Repeat the process using the remaining 5th string root quality shapes: minor, 7, and minor 7.

Like power chords, many barre chords have both a 5th string root location and a 6th string root location. B minor, for example, can be played with a 5th string root minor shape placed next to a second fret barre, or a 6th string root minor shape placed next to a seventh fret barre. As in power chords, it is usually best to choose the chord shape that is closest to the other chords in the progression you are playing.

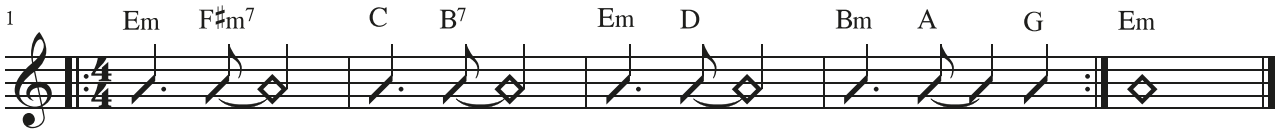
Second fret Bm barre



Seventh fret Bm barre

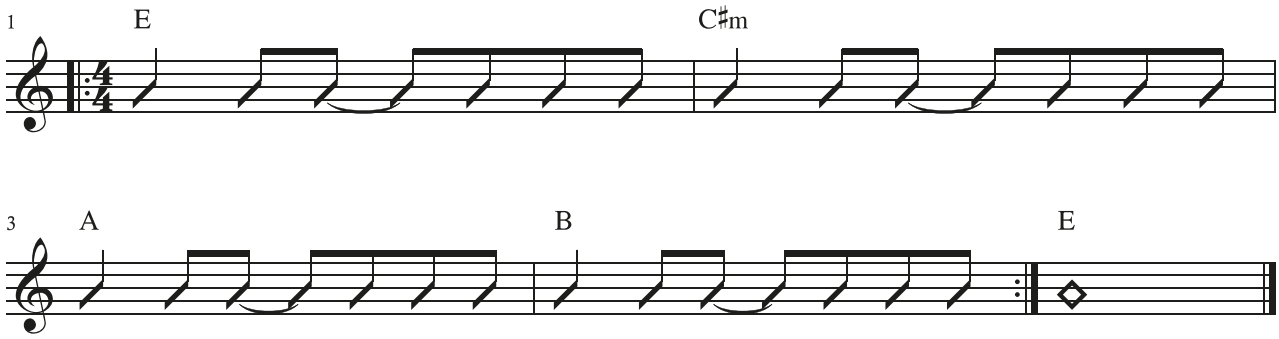
Exercise 17.4 combines open chords with barre chords. The F♯m7 should be played using a 6th string root minor 7 shape on fret 2, rather than the 5th string root minor 7 shape on fret 9, because fret 2 is closer to the open Em. Similiarly, the Bm should be played using a 5th string root minor shape on fret 2, rather than the 6th string root minor shape on fret 7. The B7 can be played using a second fret barre or the open shape studied in lesson 4.

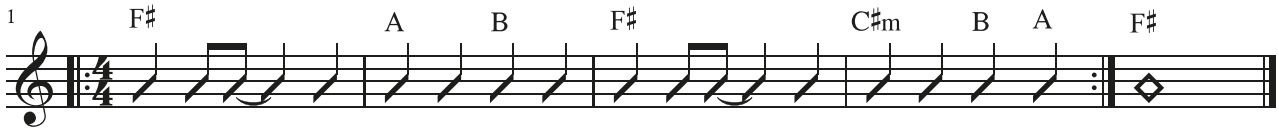
Ex. 17.4



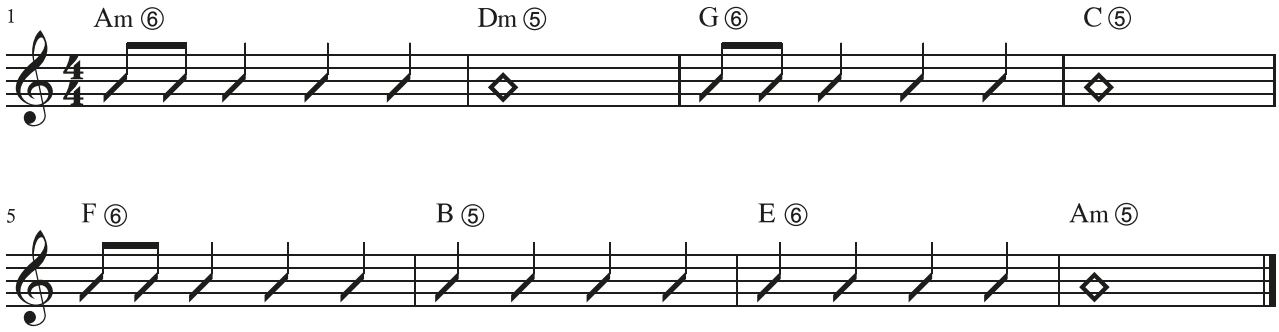
For exercises 17.5 and 17.6, circle the chords that must be played using a barre, and determine if they should they be played using 6th string roots or 5th string roots.

Ex. 17.5



Ex. 17.6

The cirlced numbers next to the chord symbols in exercise 17.7 indicate which string should serve as the root of the chord. Play all of the chords as barres, except the final E and Am.

Ex. 17.7



Mastery Activities

Perform

Play chord exercise 15.7 for your instructor; your performance will be assessed using table A.2.

Apply

Listen to some songs that use barre chords and try to play along. Suggestions:

"Dock of the Bay" by Otis Redding
"I Will Survive" by Gloria Gaynor
"Hotel California" by the Eagles

Suggestions for Further Study

Marsters et al., *First Year Guitar*, pages 66–72.

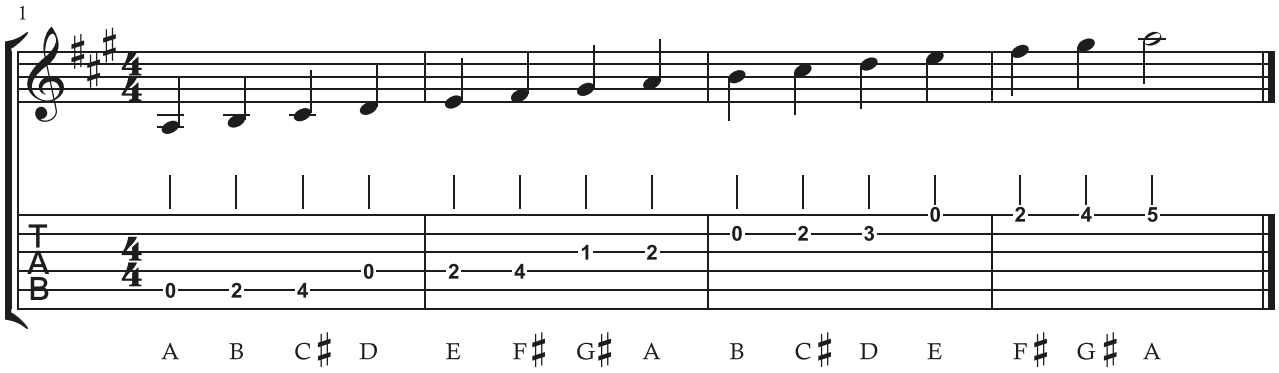
18

Two Octave Scales: A Major and E Major

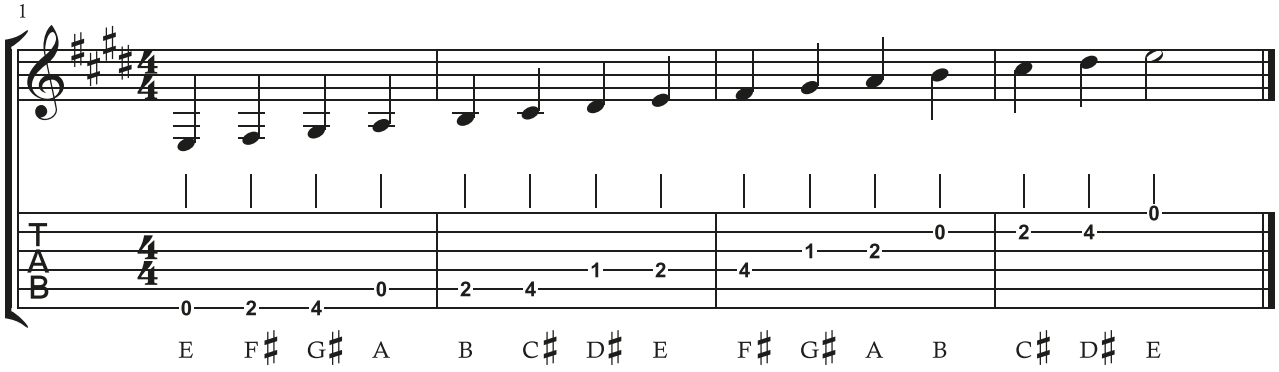
CAGED

The most commonly used guitar keys are C, A, G, E, and D—*CAGED*. You studied three of these scales, C, G, and D, in lesson 14; in this lesson you will look at A and E. Carefully study the key signature for the new scales and make sure you understand which notes are impacted by the key signature.

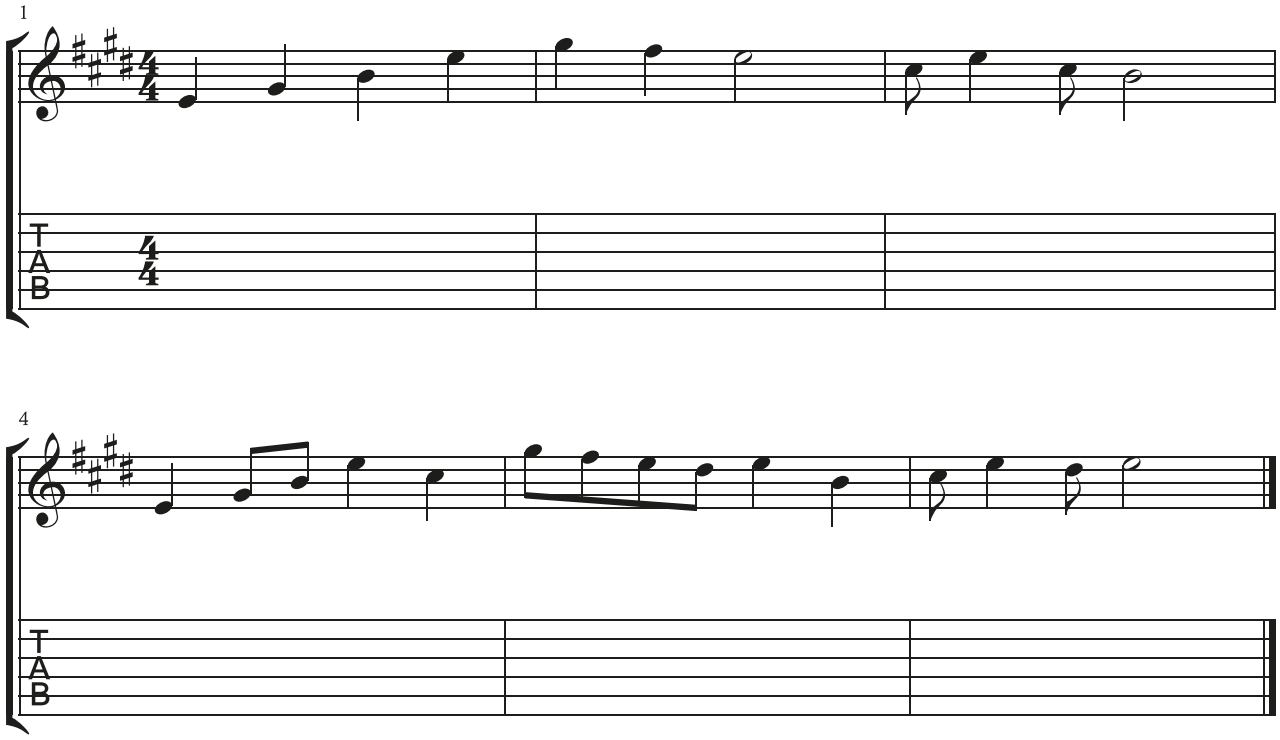
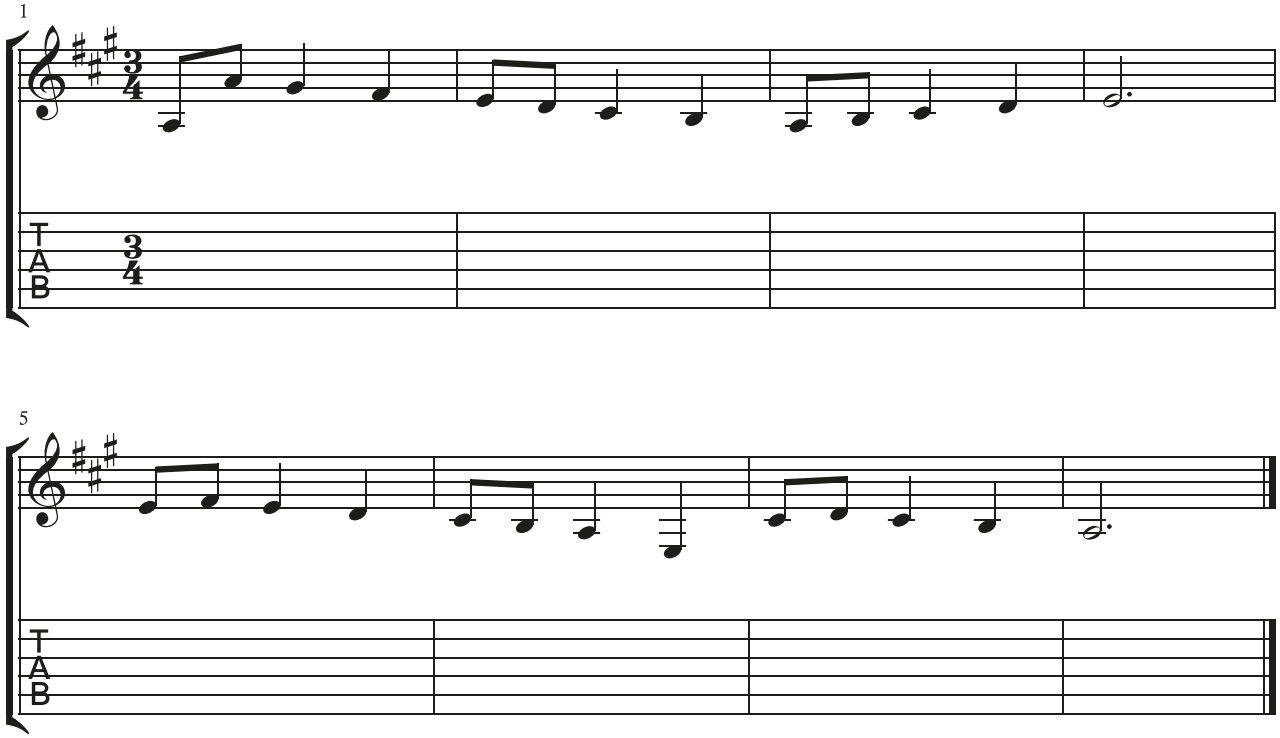
A Major Scale

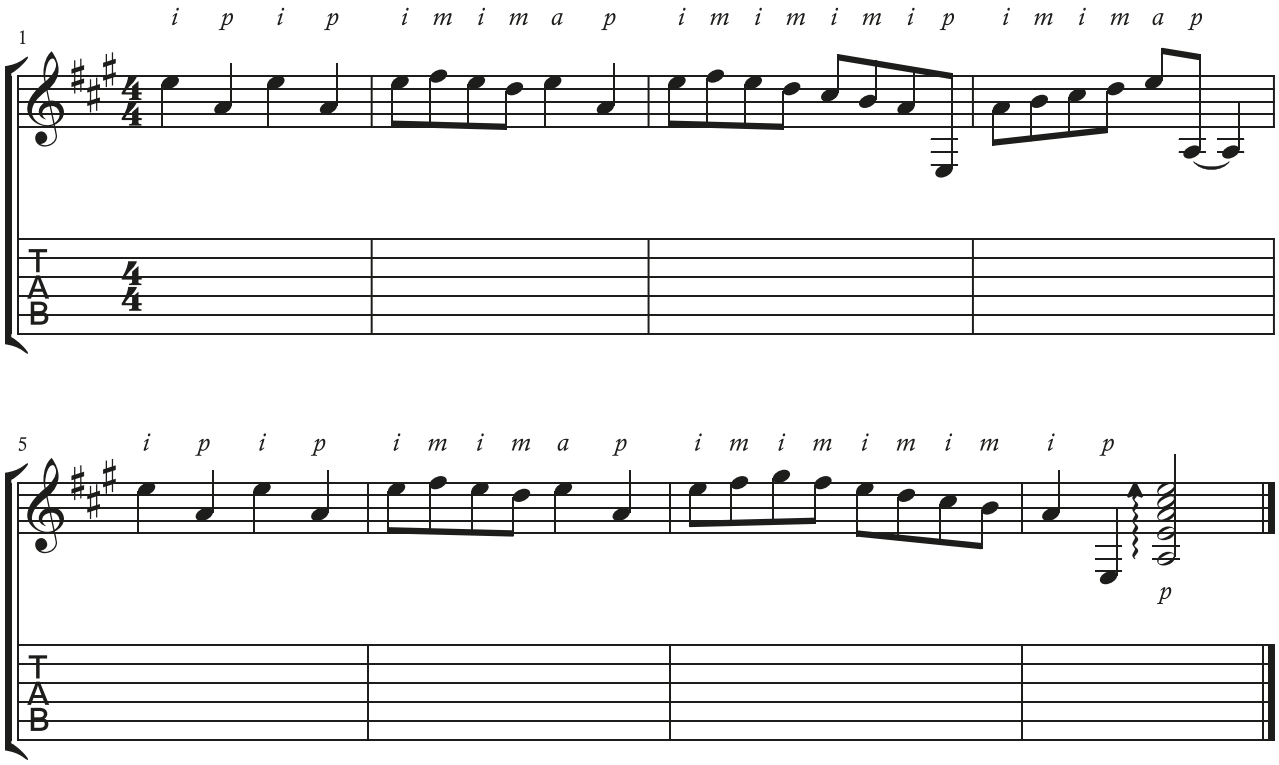
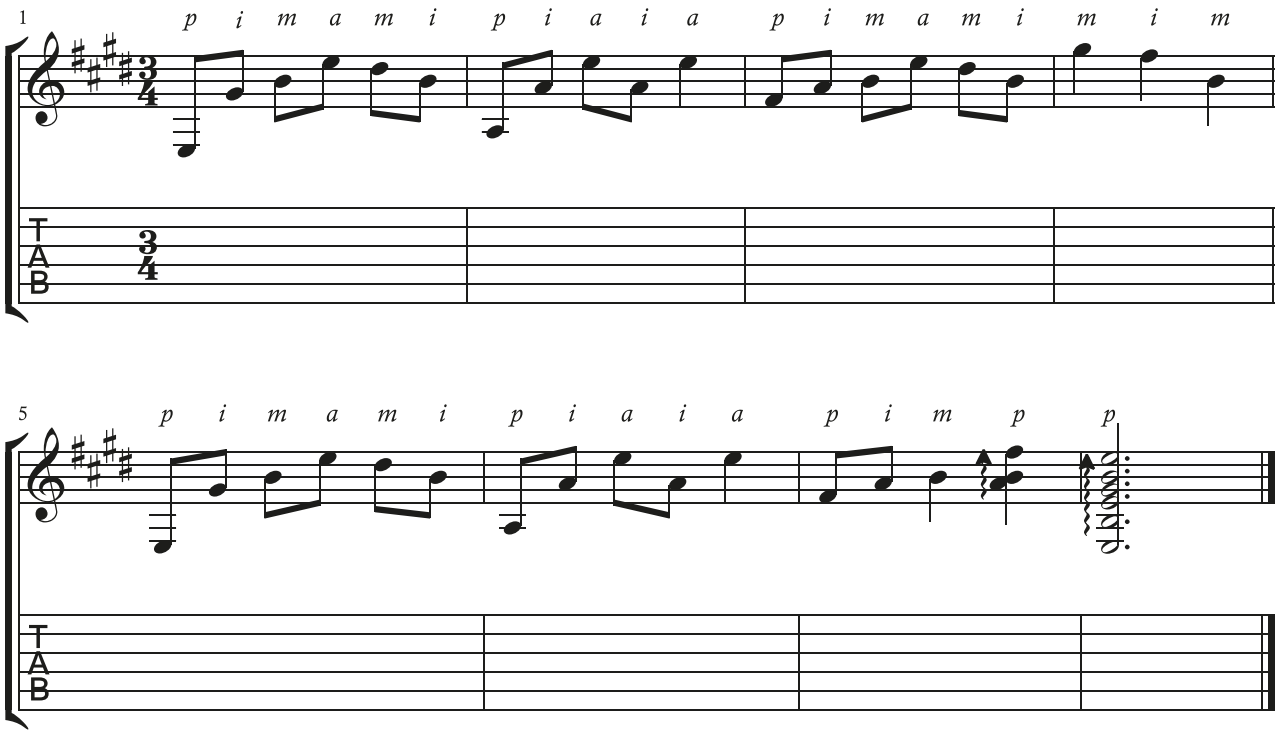


E Major Scale



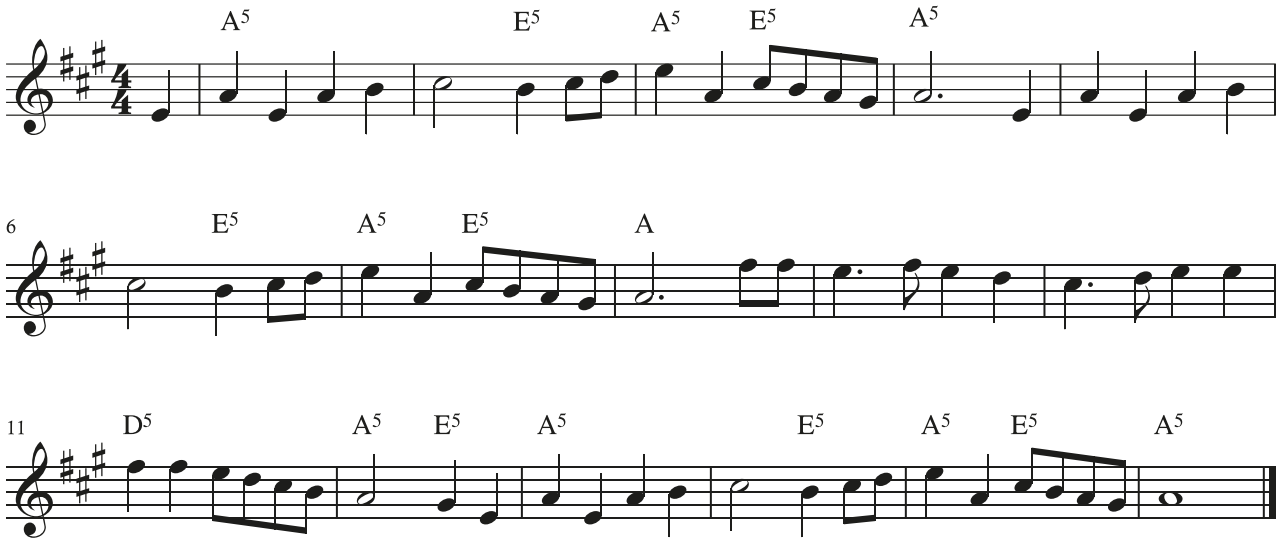
Identify the key, Tab out the notes on the staff provided, and play exercises 18.1 and 18.2 pick-style.

Ex. 18.1

Ex. 18.2

Play the following guitar solos finger-style. The RH fingerings are suggestions; you can adjust them, but be consistent.

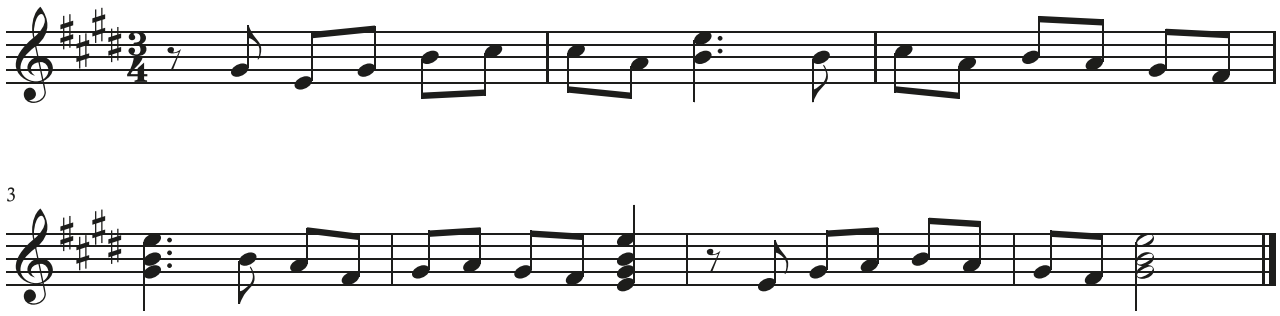
"Singing Bells"

"Reflections"

Play the melodies that follow without tabbing them out. The letters above the staff are chord symbols; ask your teacher or an advanced student to play the chord accompaniment while you play the melody.

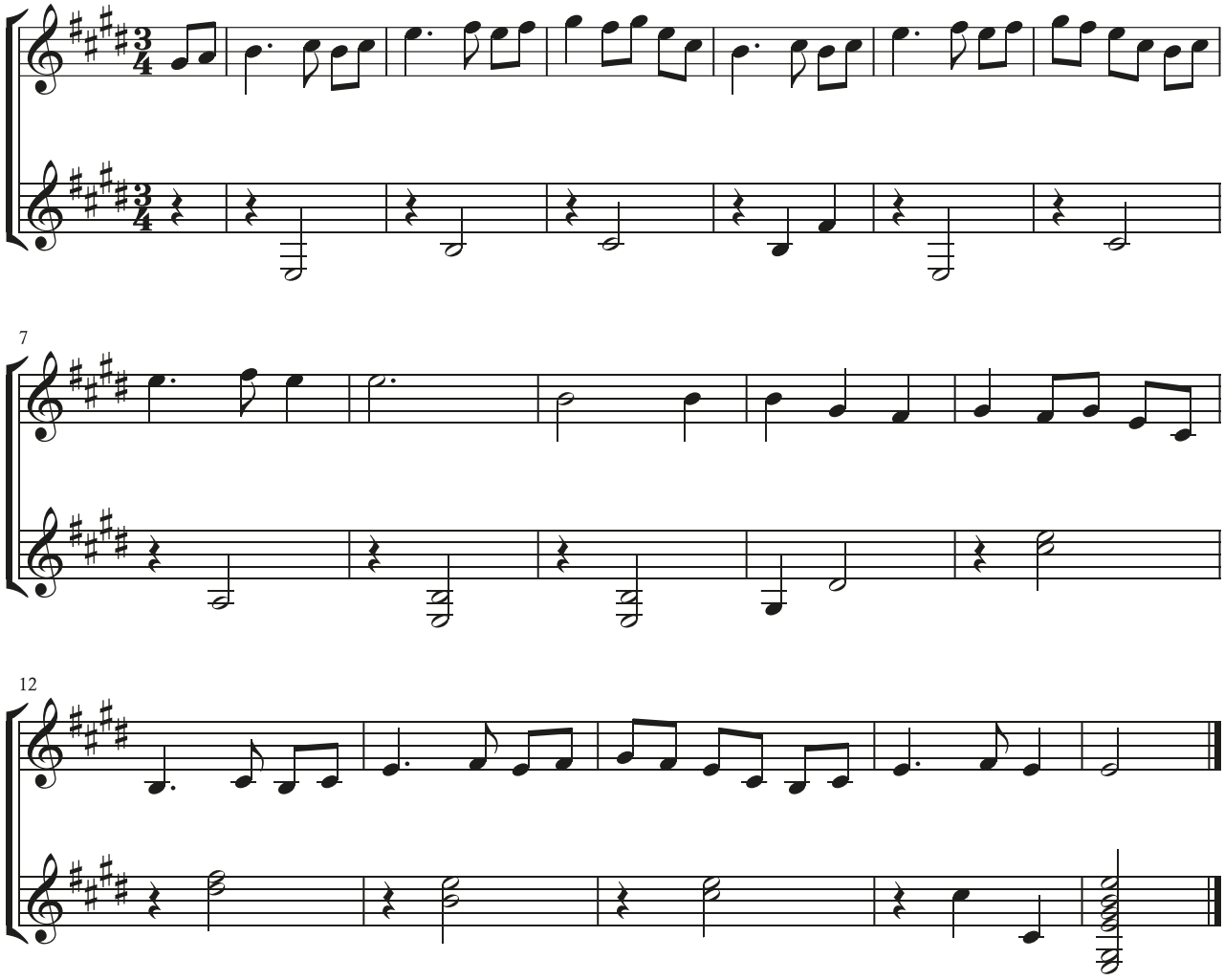
"British Grenadiers"

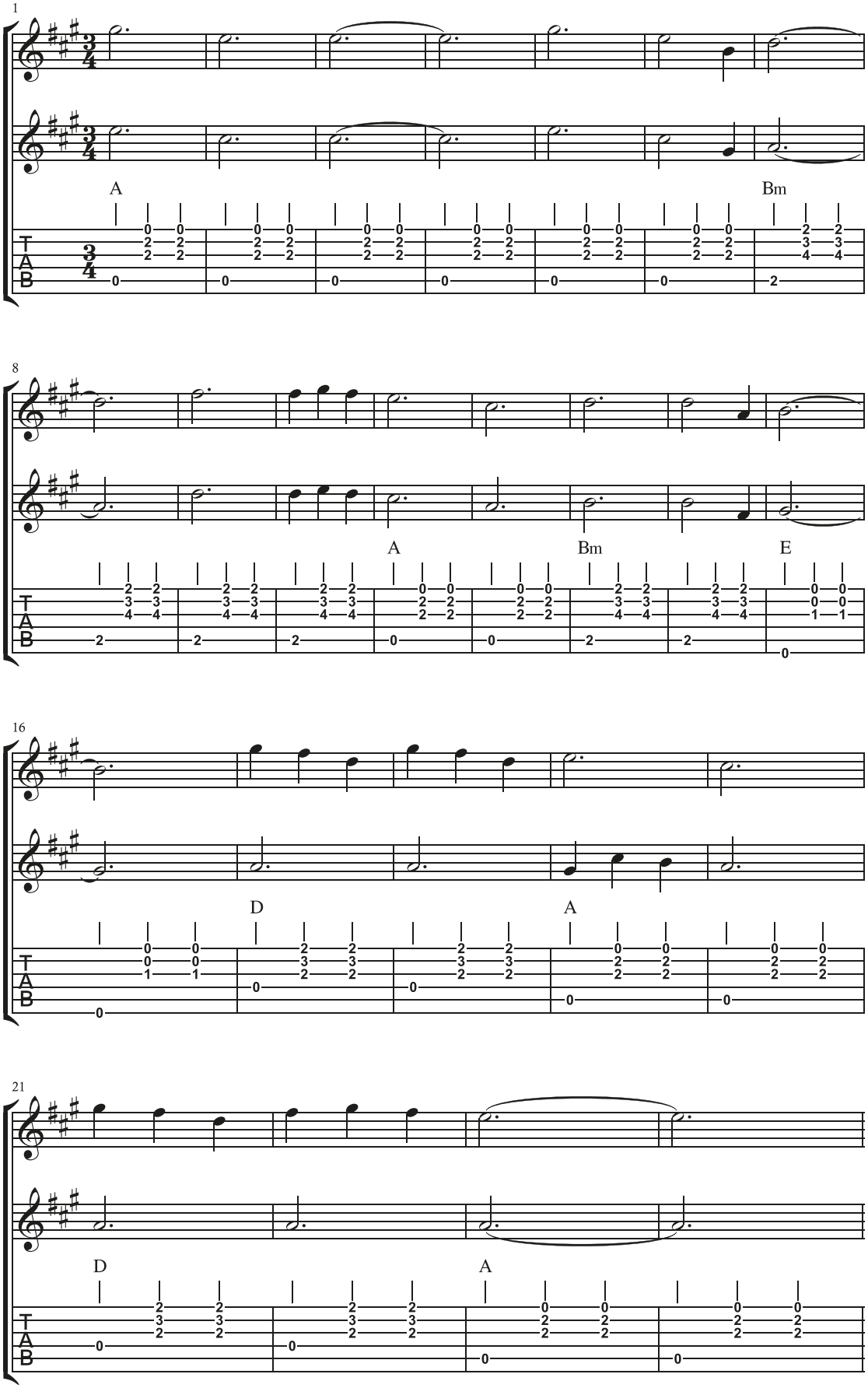
BRITISH MARCHING SONG

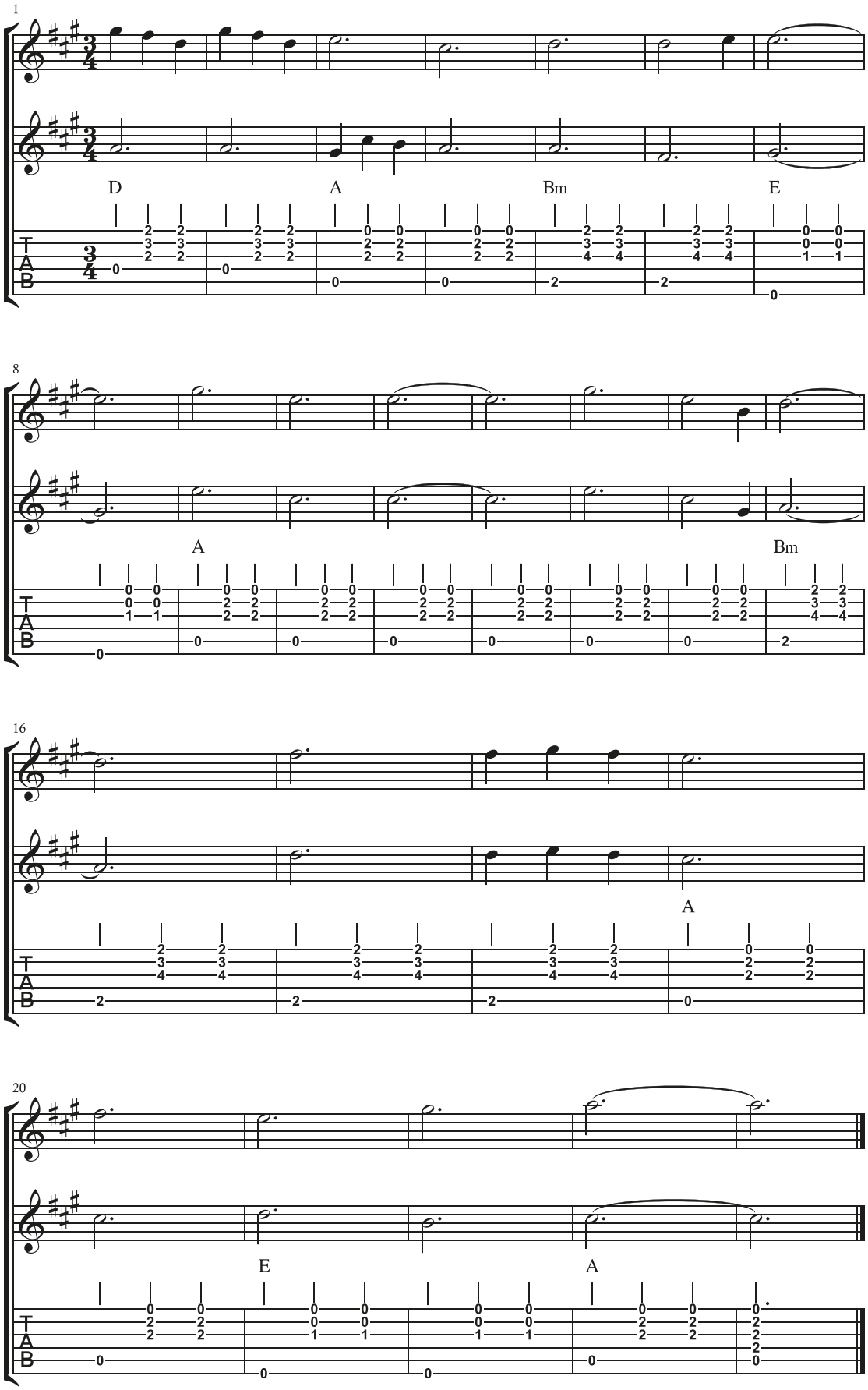


"Old Sarum"

PLAINSONG (9TH CENTURY)

"Arirang"

Korean folk melody

"Abigail's Waltz"




1
D
A
Bm
E
8
A
Bm
16
A
20
E
A

Mastery Activities

Investigate

As you learned in this lesson, the most common keys for guitar are C, A, G, E, and D. Why do you think this is so? Talk to some of your friends in band or orchestra; are some keys more common than others for them, as well? If so, are they the same ones?

Perform

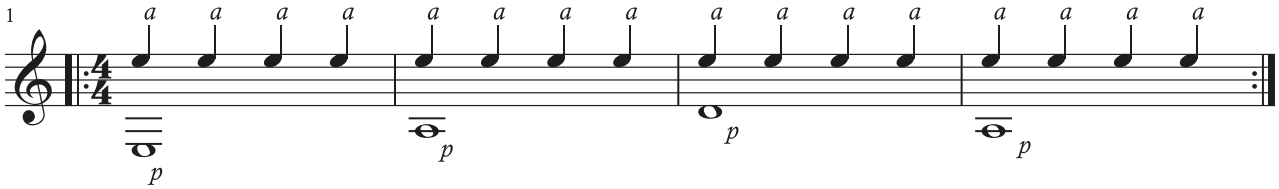
1. Perform "Singing Bells" or "Reflections" for your instructor; your performance will be assessed using table A.4.
2. In a groups of three to six students (one or two per part), prepare an ensemble performance of "Abigail's Waltz." You will be assessed using table A.3.

19

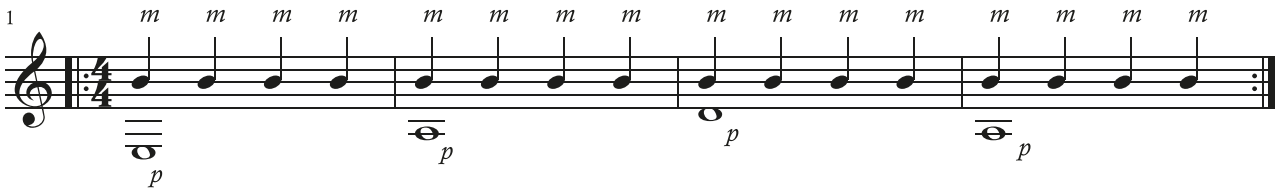
Music in Two Parts

The guitar is a *polyphonic* instrument, meaning that two or more lines of music can be played simultaneously. The RH thumb—*p*—usually plays the bass line; the RH fingers play the melody on the upper strings. Typically, guitar music is written on a single staff, even when there is more than one line of music; notice that the stems for the notes that belong with the treble part point upward, and the stems for the notes that belong in the bass part point downward. The exercises in this lesson are all in two parts; take your time practicing them. It is advisable to practice each part separately before putting them together.

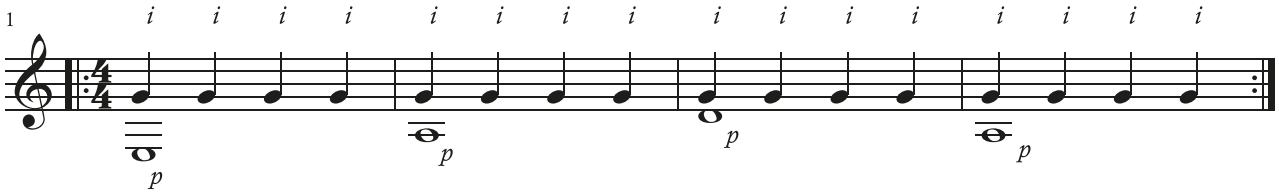
Ex. 19.1



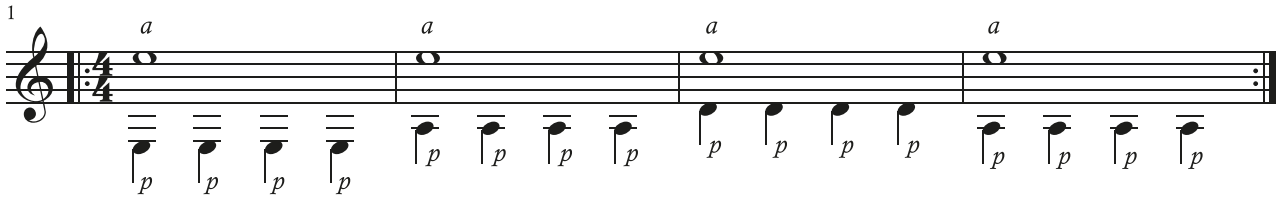
Ex. 19.2



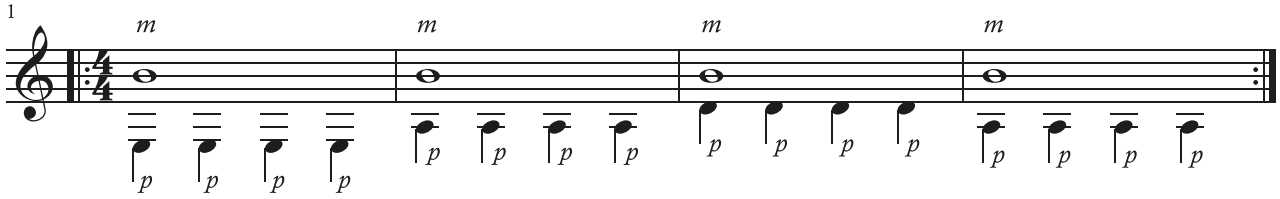
Ex. 19.3



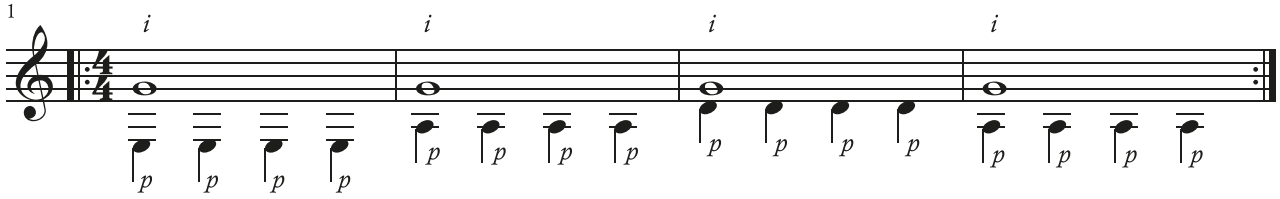
Ex. 19.4



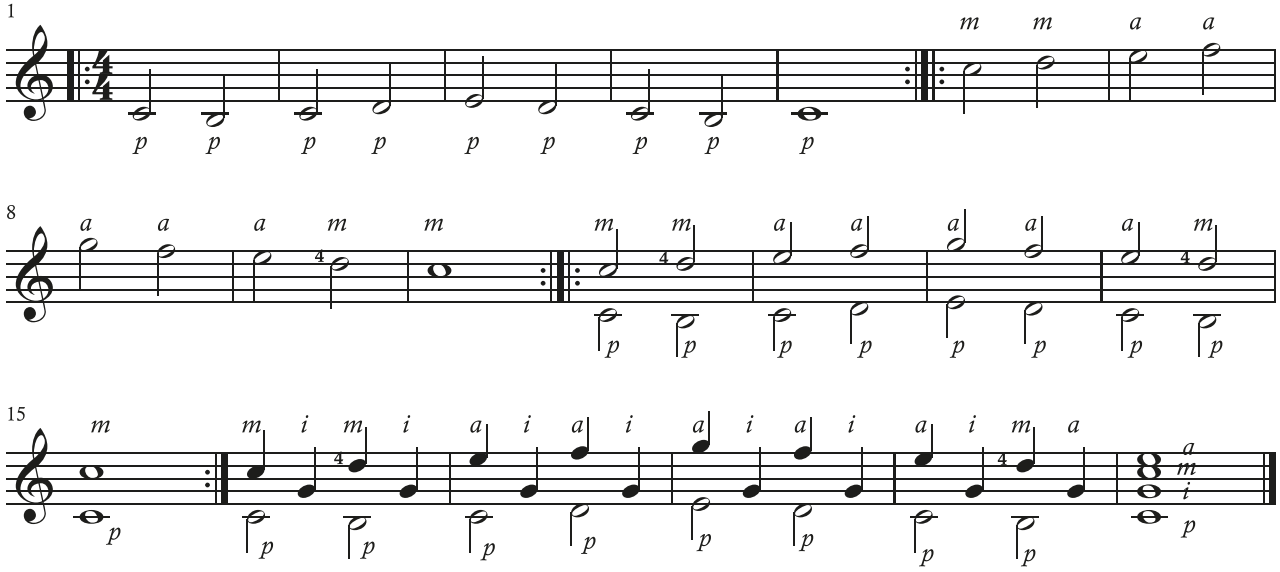
Ex. 19.5



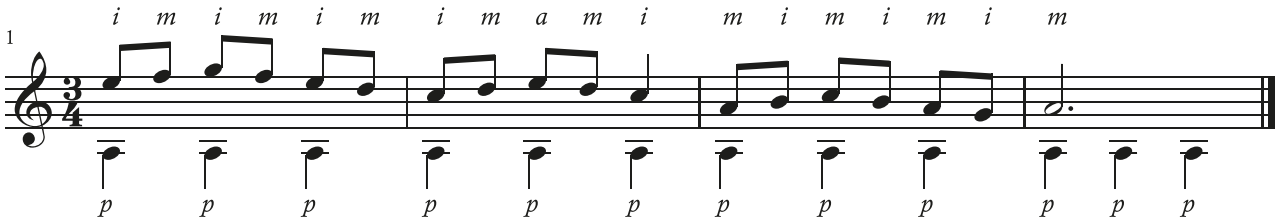
Ex. 19.6

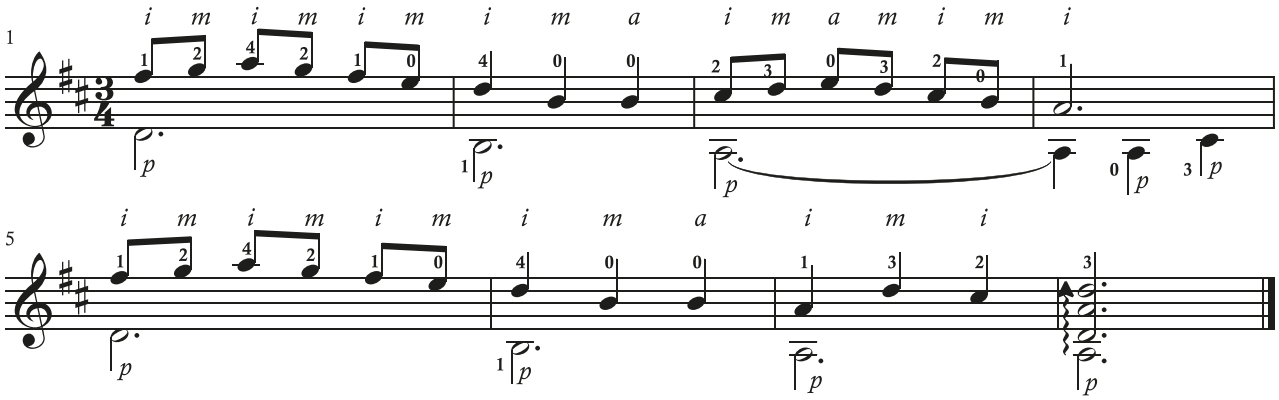


There are four sections in exercise 19.7; each becomes increasingly complex. Master each section before moving on the the next. When playing both parts together, be sure to allow all notes to ring out for their full value. Notice that the 2nd string D and the 1st string G are both third fret notes. Using your pinky for those notes instead of your third finger will make it possible to play the bass and treble notes simultaneously.

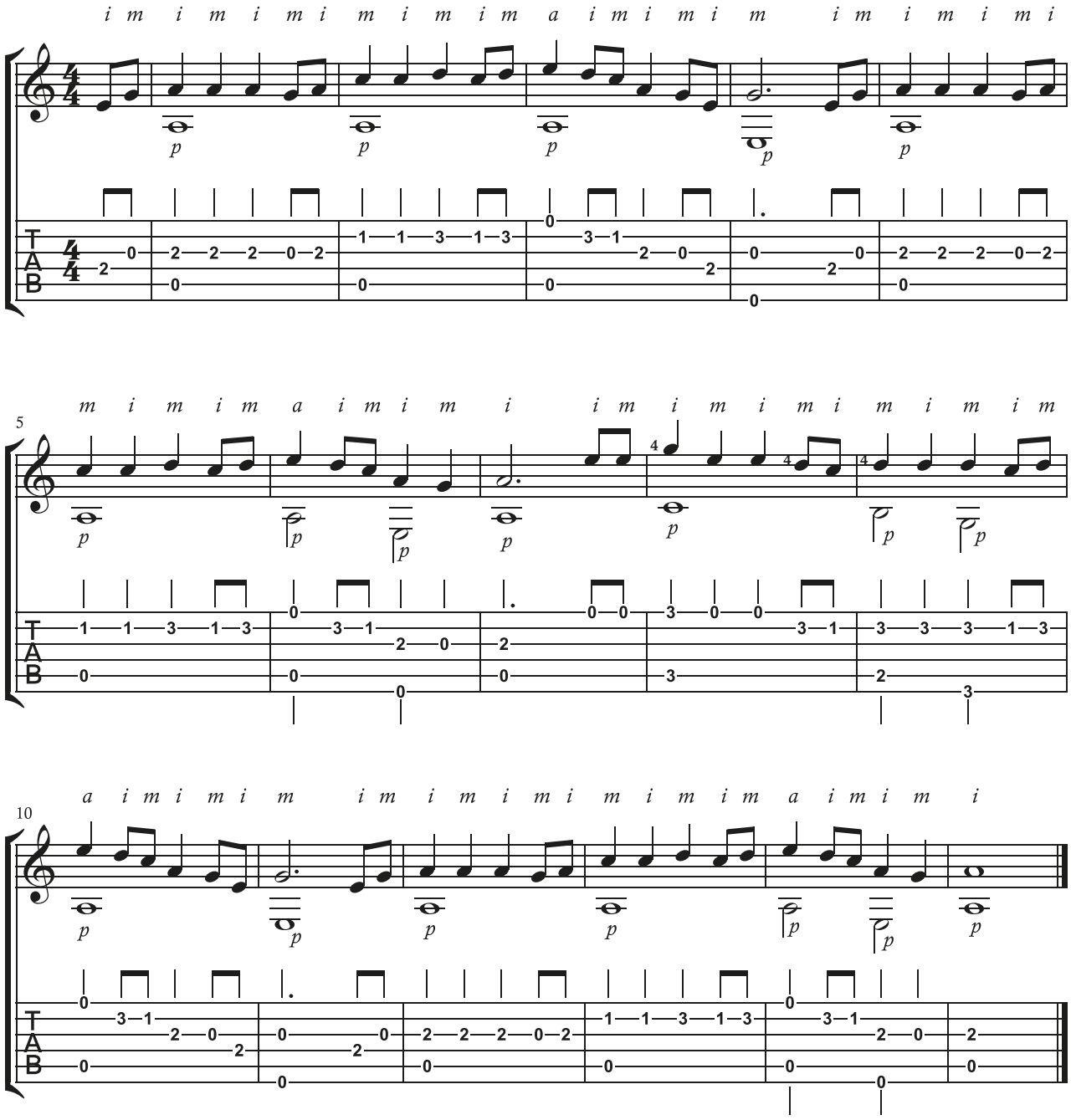
Ex. 19.7

In exercise 9.8, the eighth notes in the melody necessitate RH alternation. Experiment with different RH finger combinations.

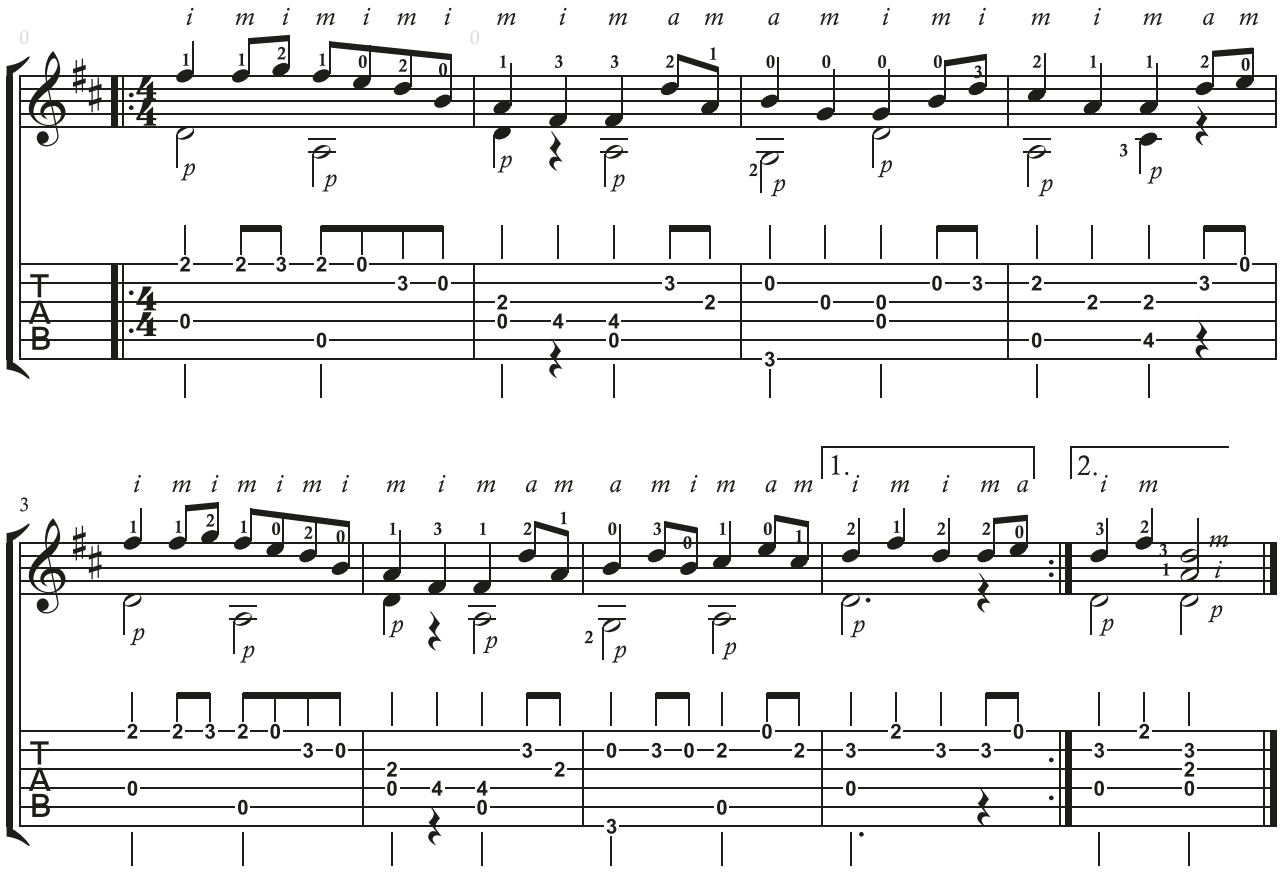
Ex. 19.8

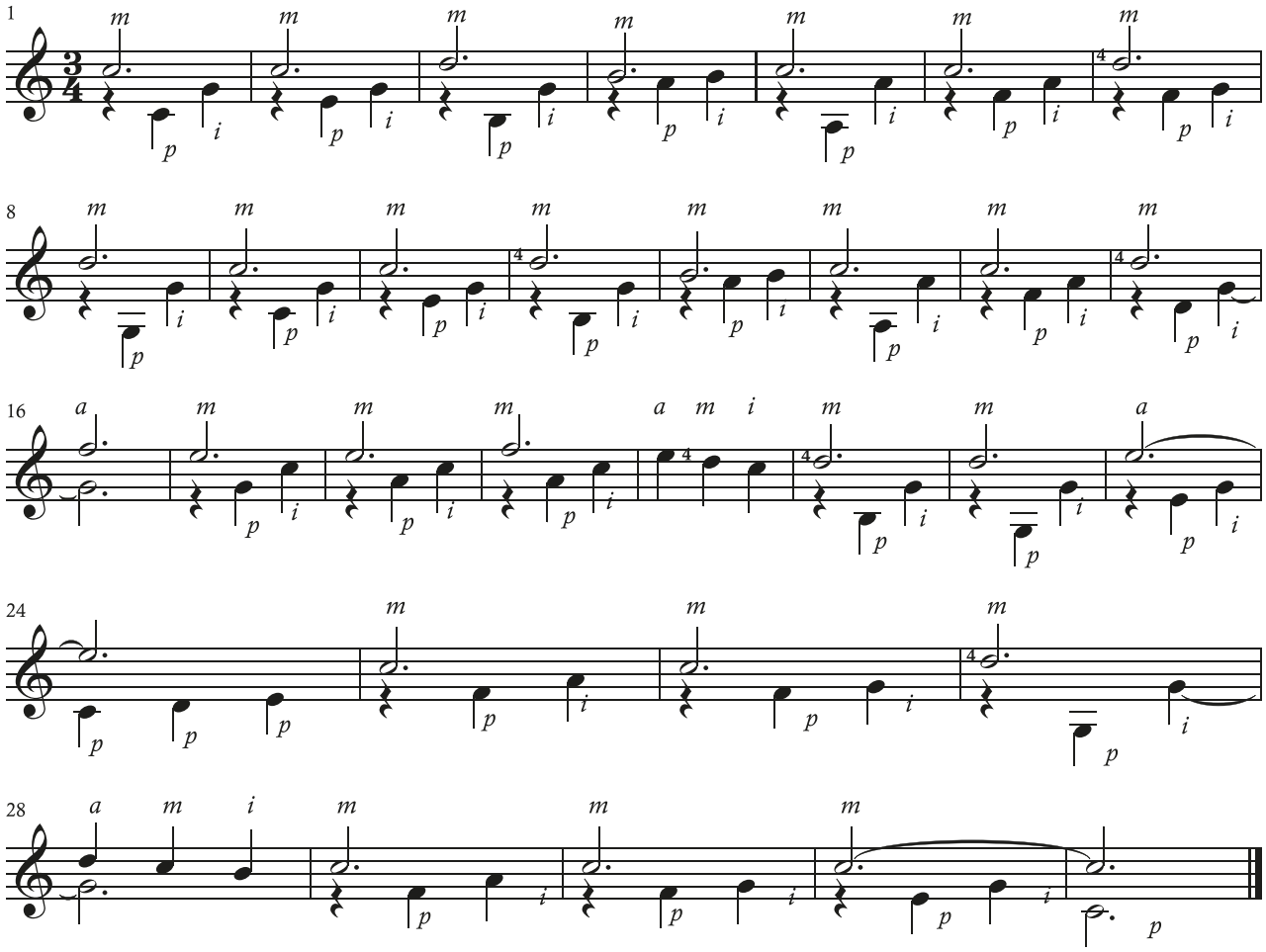


Ex. 19.9

Play the following polyphonic guitar solos finger-style; pay close attention to RH and LH fingering suggestions. Remember: RH fingers are represented by the letters *p-i-m-a*, and LH fingers are represented by the numbers 1, 2, 3, and 4. Feel free to experiment with alternative fingerings, but be sure to write any changes you make in the music!

"Star of the County Down"

TRADITIONAL IRISH BALLAD

"St. Anne's Reel"

French Canadian fiddle reel

In "Lullaby for Amelia," the melody is played on the top two strings with *m*, while *p* and *i* arpeggiate chords in the lower part. Before playing both parts together, identify any chord shapes you recognize.

"Lullaby for Amelia"

Mastery Activities

Investigate

The guitar's ability to play more than one line of music at a time makes it very versatile and unique; guitarists have exploited this capability in many ways. Watch some or all of these solo guitar performances:

"Ain't Misbehavin'" as performed by Joe Pass
"Autumn Leaves" as performed by Chet Atkins
The Prelude from Bach's Lute Suite no. 4, as performed by John Williams
"Doing the Wrong Thing" by Kaki King

How does each artist utilize the polyphonic capabilities of the guitar?

Perform

Play "Star of the County Down," "St. Anne's Reel," or "Lullaby for Amelia"; your performance will be assessed using table A.4.

Suggestions for Further Study

Duncan, *A Modern Approach to Classical Guitar*, page 56.
Shearer and Kikta, *Classical Guitar Technique*, pages 84–87.
Sutherland et al., *Everybody's Classical Guitar 1*, pages 60–65.

20

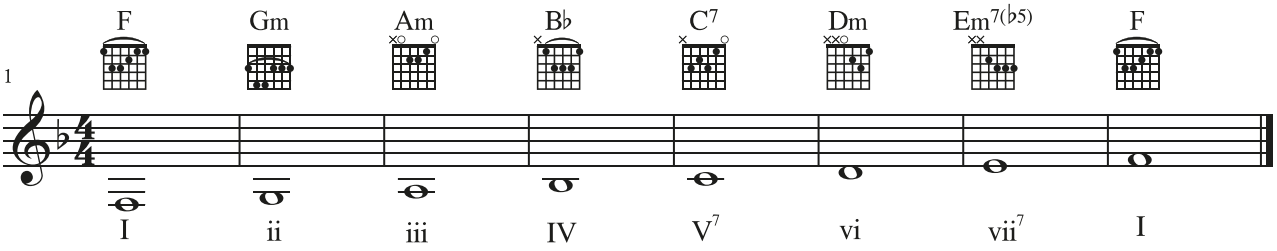
Roman Numerals, Transposition, and Chromatic Pitches

Roman Numerals

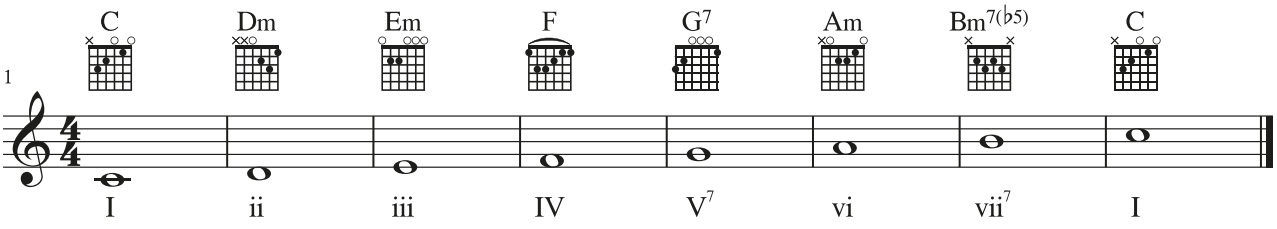
You have learned six scales: F, C, G, D, A, and E. Each note in a scale can serve as the root of a chord. The chords built on each step of a scale have specific names and functions. They are sometimes referred to by Roman numerals that reflect both their quality—major or minor—and the scale step on which the chord is built.

The scales you have learned thus far are written out below, along with the Roman numerals and the chords that correspond to each scale step. While this workbook has not covered minor 7 flat 5 chords, they are included here for the sake of thoroughness.

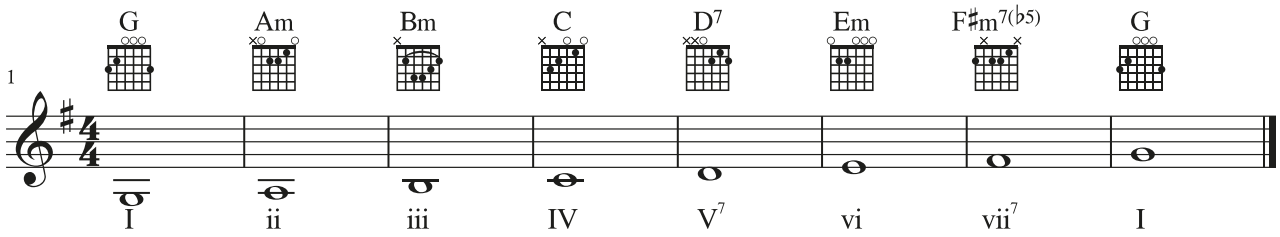
F Major (one flat)



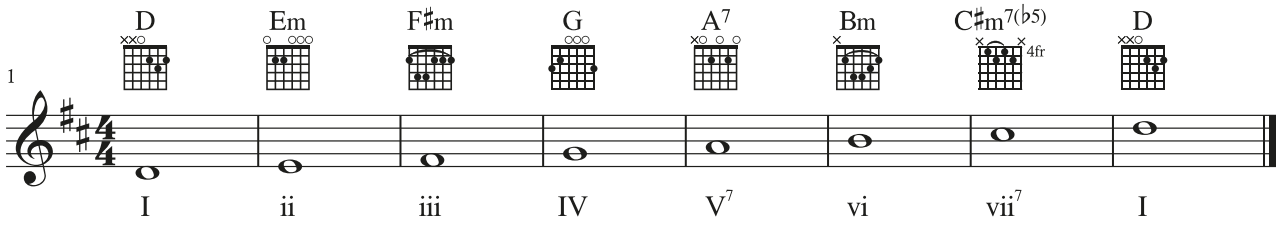
C Major (no sharps or flats)



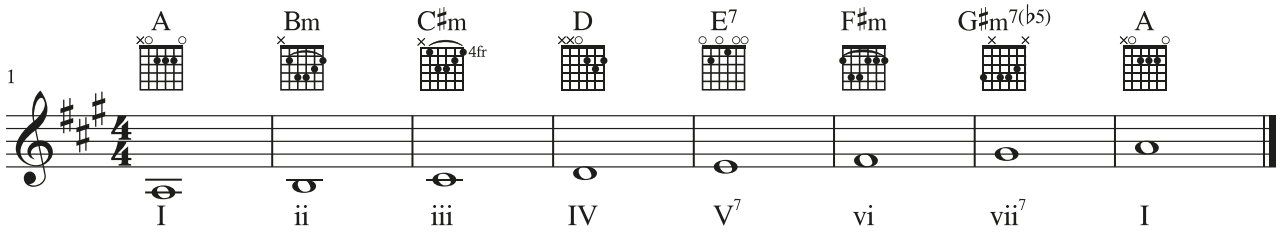
G Major (one sharp)



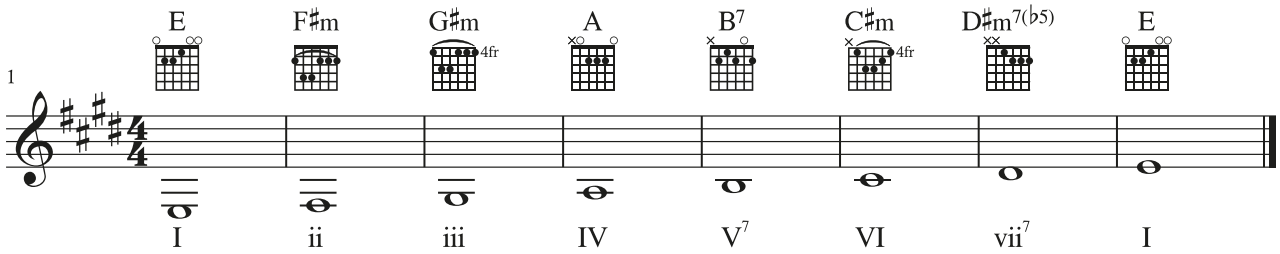
D Major (two sharps)



A Major (three sharps)



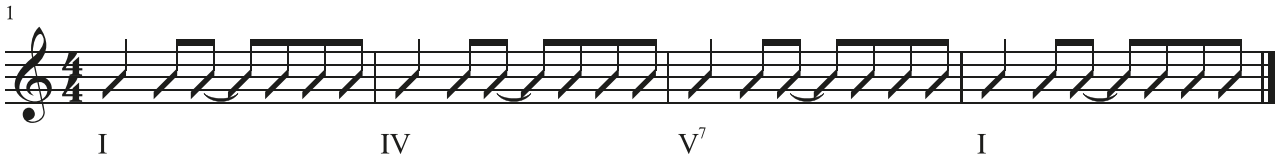
E Major (four sharps)

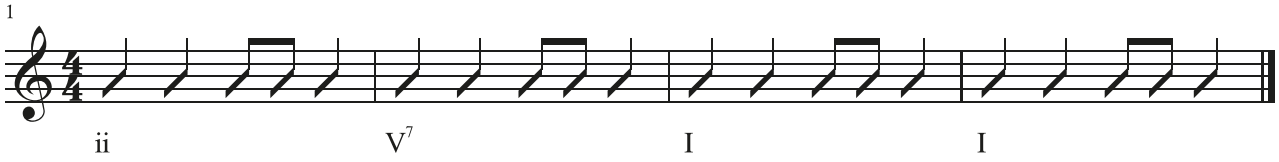
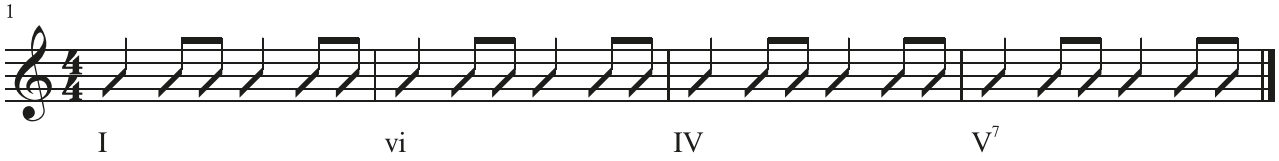


Transposition

Thinking in terms of Roman numerals rather than specific chords allows guitarists to easily play any given chord progression in a variety of keys; this is called *transposition*. The chord progressions in exercises 20.1–20.3 are written using Romon numerals below the staff rather than chord symbols above. Play each progression in all six of the keys you have studied.

Ex. 20.1



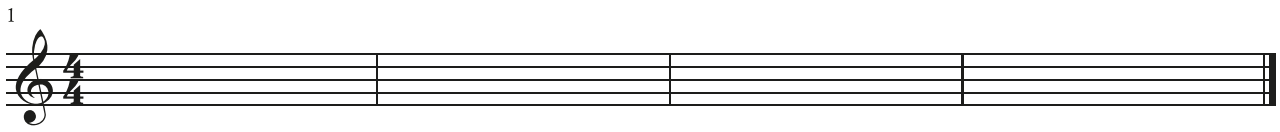
Ex. 20.2

Ex. 20.3

Root Movement

The chord built on the first step of a scale is called the *tonic* chord. The term *chord progression* refers to the literal progression of chords away from the tonic. As chords progress, tension is created; the tension is resolved by movement back to the tonic. Some progressions are stronger than others—that is, they create a stronger sense of moving away from the tonic chord.

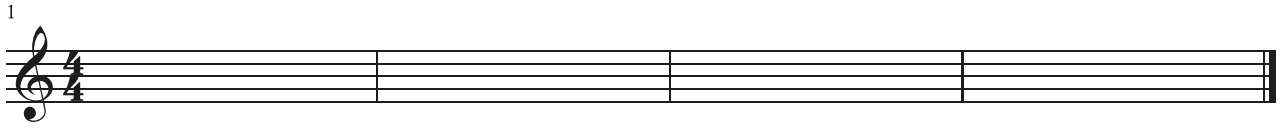
Root movement, or the interval between the root notes of two sequential chords, determines whether a progression will sound strong or weak. Strong root movement is movement up a fourth or down a fifth; down a third or up a sixth; and up a second or down a seventh.

On the blank staves in exercises 20.4–20.6, write out your own chord progressions and strumming patterns; make sure your strumming pattern matches the time siganture! Use Roman numerals below the staff rather than chord symbols above. Experiment with both strong and weak progressions.

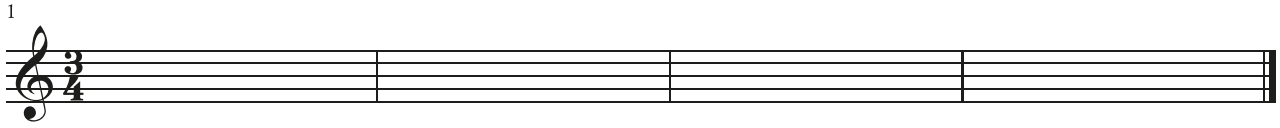
Ex. 20.4



Ex. 20.5



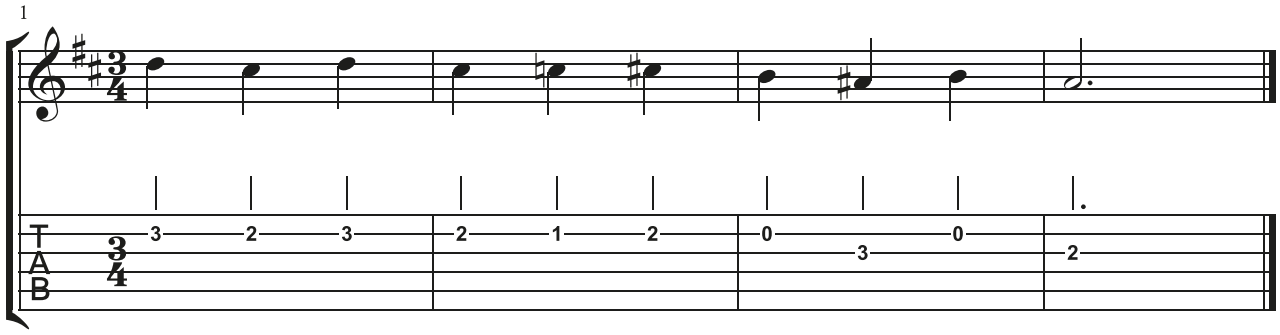
Ex. 20.6

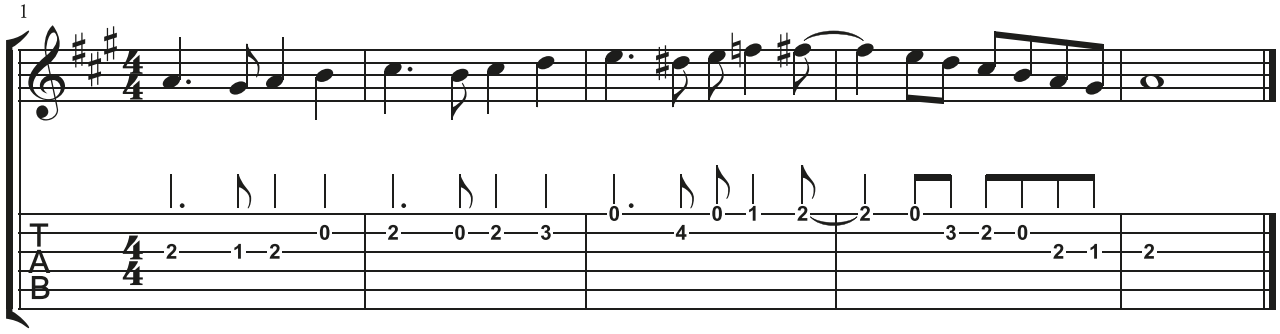


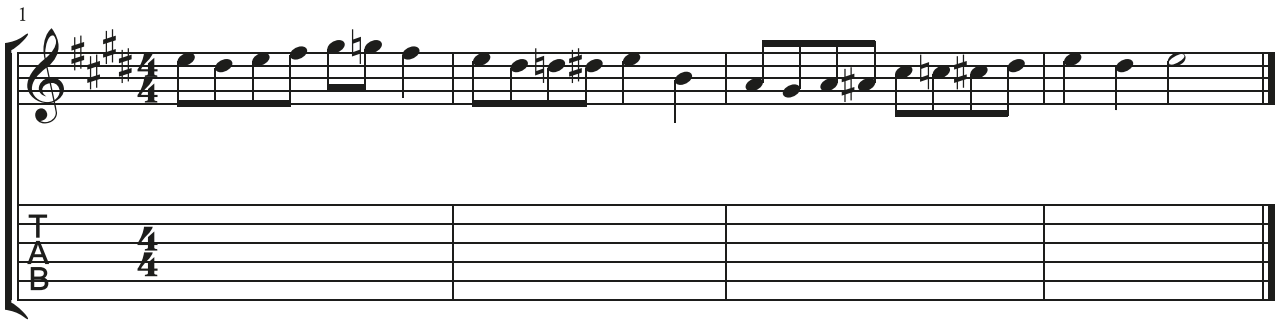
Chromatic and Diatonic Notes

Diatonic notes are all of the notes contained within a given scale or key; *chromatic* notes are all of the notes outside that given scale or key. When notes outside the key occur in a piece of musiec, they are written using accidentals: sharps, flats, and natural signs. Sharp and flat signs were disussed in lesson 14; natural signs are used to negate sharps and flats. The following Exercises use natural signs.

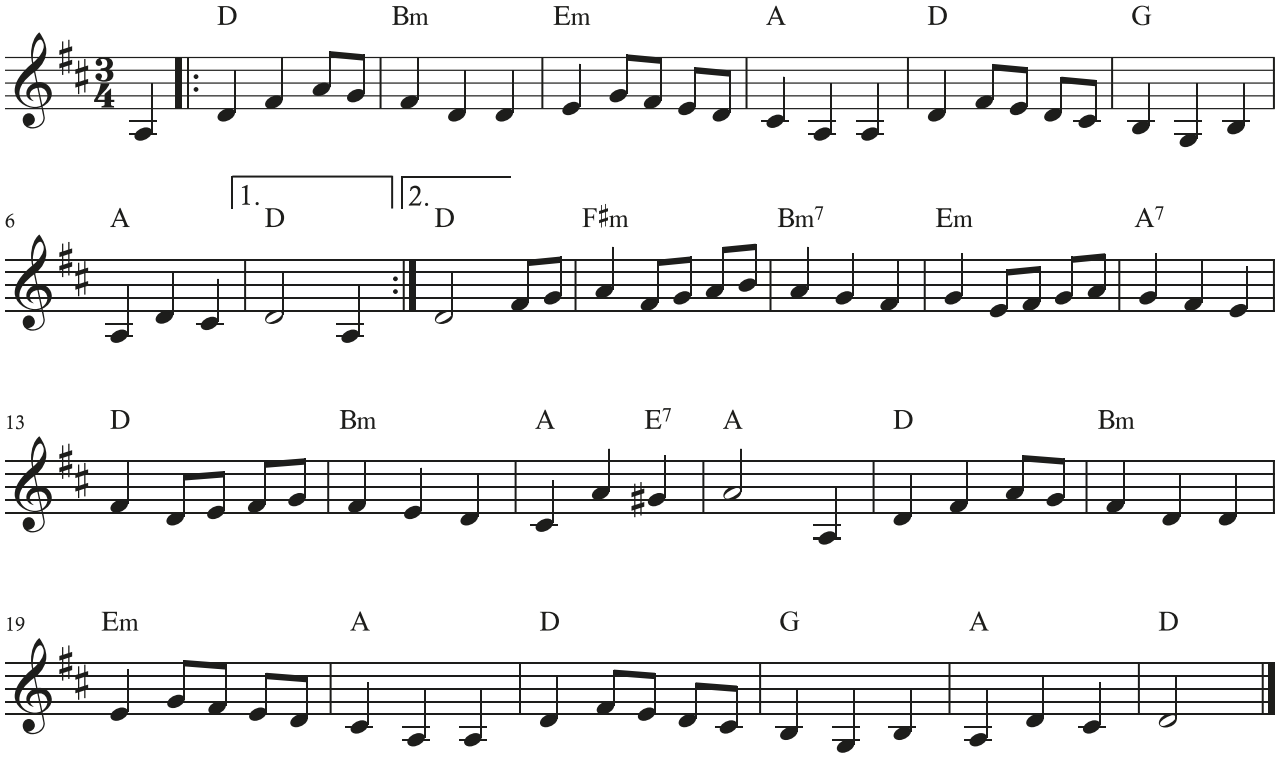
Ex. 20.7



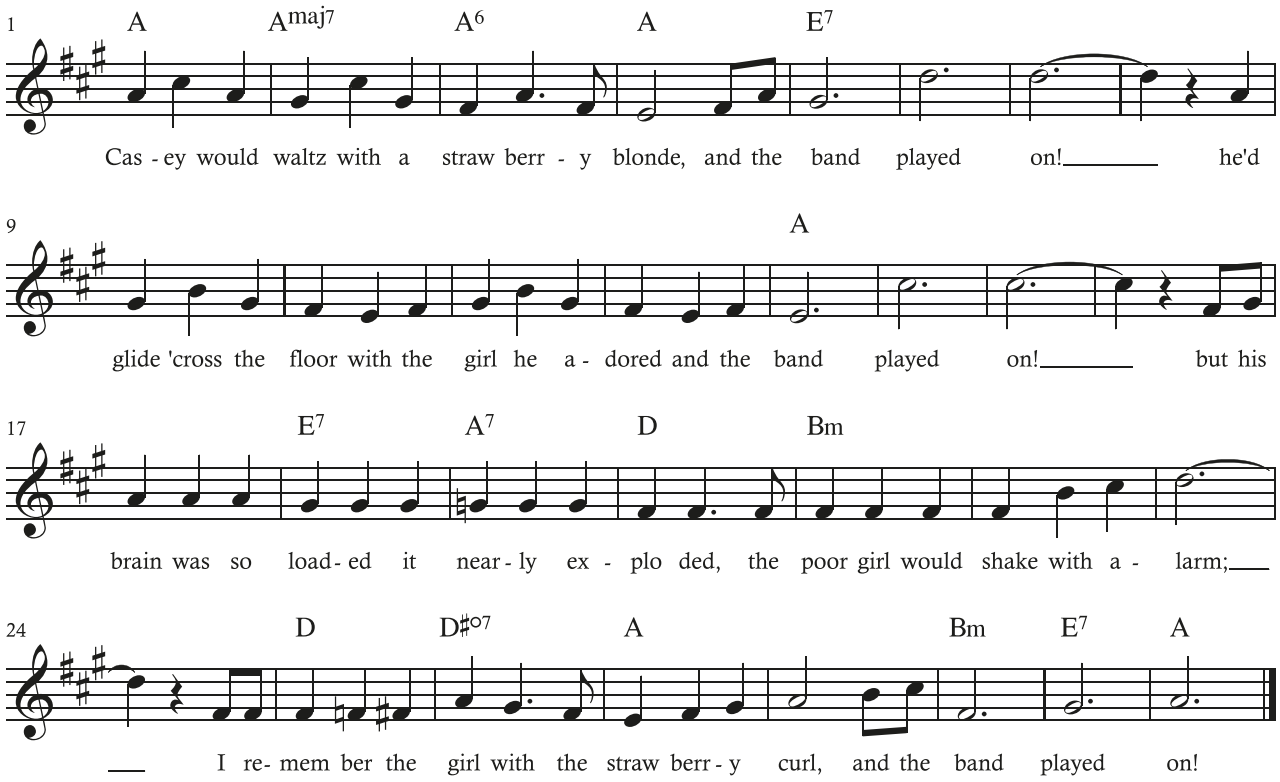
Ex. 20.8

Tab out exercise 20.9 before you play.

Ex. 20.9

Play the melodies that follow without tabbing them out. Pay close attention to the key signatures and any chromatic notes, and make sure you adjust as needed! The letters above the staff are chord symbols; ask your teacher or an advanced student to play the chord accompaniment while you play the melody.

"The Ash Grove"

Traditional Welsh melody

"And the Band Played On"

LYRICS: JOHN F. PALMER; MUSIC: CHARLES B. WARD


1
A
Amaj7
A6
A
E7
Cas - ey would waltz with a straw berr - y blonde, and the band played on! he'd
9
A
glide 'cross the floor with the girl he a - dored and the band played on! but his
17
E7
A7
D
Bm
brain was so load - ed it near - ly ex - plo ded, the poor girl would shake with a - larm;
24
D
D♯o7
A
Bm
E7
A
I re- mem ber the girl with the straw berr - y curl, and the band played on!

Mastery Activities

Investigate

Look back at some of the pop songs you have played since beginning this book and study the chord progressions. Choose a song. Figure out the key, assign Roman numerals to the chords, and transpose the song. Are there any chords that don't fit with the key? How do you explain this?

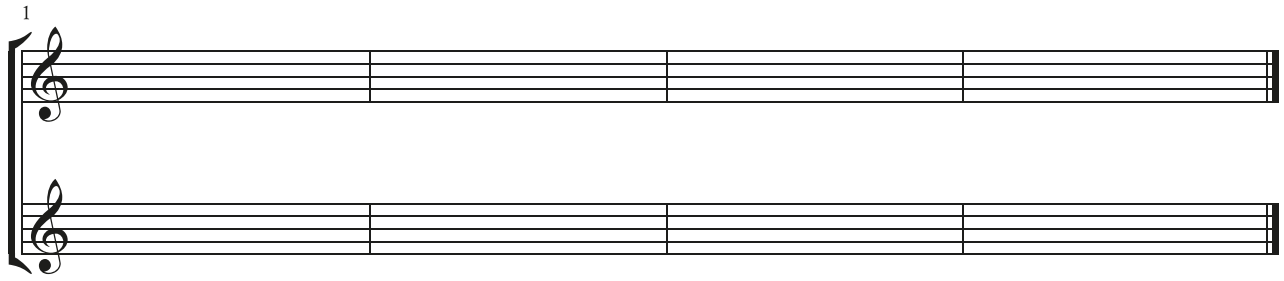
Perform

Perform "The Ash Grove" or "As the Band Played On" for your instructor; your performance will be assessed using table A.1.

Creativity Project 4

In this project, you will write a four-measure guitar trio.

- Choose any key you have studied in this book, except C. Write the appropriate key signature on both staves. Choose a time signature and write that, as well.
- Write a four-measure chord progression; use one of the exercsies you created in lesson 20 if you like. Write the chord progression above the top staff.
- Using the technique you learned in lesson 9, compose a melody to go with your chord progression, and write it on the top staff.
- Using the technique you learned in lesson 15, compose a bass line using roots and fifths, and write it on the bottom line.
- Perform your trio for your teacher and classmates.



Appendix

Assessment Rubrics and Grading

Table A.1 Note reading/pick-style rubric

1. Posture (4 points)	• Sits tall in chair • Waist of guitar over right leg • Guitar neck angled upward • Guitar is stable and secure
2. RH position (4 points)	• Wrist is about the same height as knuckles • Fingers/forearm do not touch guitar • Pick grasped firmly • Uses alternate picking as appropriate
3. LH position (4 points)	• Shoulder relaxed, elbow hangs down • Thumb remains behind neck • Fingers hover above assigned frets; uses fingertips • Maintains space between palm and neck
4. Pitches (4 points)	• Never plays correct pitches (1 point) • Rarely plays correct pitches (2 points) • Usually plays correct pitches (3 points) • Always plays correct pitches (4 points)
5. Rhythm (4 points)	• No rhythms performed accurately (1 point) • Few rhythms performed accurately (2 points) • Most rhythms performed accurately (3 points) • All rhythms performed accurately (4 points)
6. Continuity (4 points)	• Several "false starts"; no steady pulse (1 point) • One or no "false starts"; evidence of a steady pulse (2 points) • No "false starts"; evidence of a steady pulse (3 points) • No "false starts"; steady pulse throughout (4 points)

Table A.2 Chord switching/pick-style rubric

7. Posture (4 points)	• Sits tall in chair • Waist of guitar over right leg • Guitar neck angled upward • Guitar is stable and secure
8. RH position (4 points)	• Wrist is about the same height as knuckles • Fingers/forearm do not touch guitar • Pick grasped firmly • Uses down strums and up strums as appropriate
9. LH position (4 points)	• Shoulder relaxed, elbow hangs down • Thumb remains behind neck • Fingers hover above assigned frets; uses fingertips • Maintains space between palm and neck
10. Chords (4 points)	• Uses appropriate fingering • Switches smoothly between chords • All notes in the chord are clear; no buzzes or muting • Strums correct number of strings
11. Rhythm (4 points)	• No rhythms performed accurately (1 point) • Few rhythms performed accurately (2 points) • Most rhythms performed accurately (3 points) • All rhythms performed accurately (4 points)
12. Continuity (4 points)	• Several "false starts"; no steady pulse (1 point) • One or no "false starts"; evidence of a steady pulse (2 points) • No "false starts"; evidence of a steady pulse (3 points) • No "false starts"; steady pulse throughout (4 points)

Table A.3 Ensemble performance rubric

13. Posture (4 points)	• Sits tall in chair • Waist of guitar over right leg • Guitar neck angled upward • Guitar is stable and secure
14. RH position (4 points)	• Wrist is about the same height as knuckles • Fingers/forearm do not touch guitar • Uses finger style or pick style as appropriate • Performs with a clear, pleasing tone
15. LH position (4 points)	• Shoulder relaxed, elbow hangs down • Thumb remains behind neck • Fingers hover above assigned frets; uses fingertips • Maintains space between palm and neck
16. Pitches (4 points)	• Never plays correct pitches (1 point) • Rarely plays correct pitches (2 points) • Usually plays correct pitches (3 points) • Always plays correct pitches (4 points)
17. Rhythm (4 points)	• No rhythms performed accurately (1 point) • Few rhythms performed accurately (2 points) • Most rhythms performed accurately (3 points) • All rhythms performed accurately (4 points)
18. Sense of ensemble (4 points)	• Ensemble members begin and end together • Ensemble members stay together throughout the piece • Ensemble members rehearse well together • No “false starts"; steady pulse throughout

Table A.4 Note reading/finger-style rubric

19. Posture (4 points)	• Sits tall in chair • Waist of guitar over right leg • Guitar neck angled upward • Guitar is stable and secure
20. RH position (4 points)	• Wrist is about the same height as knuckles • Thumb is parallel to strings; fingers are perpendicular • Arm crosses over guitar above the bridge • Alternates/utilizes *p-i-m-a* as appropriate
21. LH position (4 points)	• Shoulder relaxed, elbow hangs down • Thumb remains behind neck • Fingers hover above assigned frets; uses fingertips • Maintains space between palm and neck
22. Pitches (4 points)	• Never plays correct pitches (1 point) • Rarely plays correct pitches (2 points) • Usually plays correct pitches (3 points) • Always plays correct pitches (4 points)
23. Rhythm (4 points)	• No rhythms performed accurately (1 point) • Few rhythms performed accurately (2 points) • Most rhythms performed accurately (3 points) • All rhythms performed accurately (4 points)
24. Continuity (4 points)	• Several "false starts"; no steady pulse (1 point) • One or no "false starts"; evidence of a steady pulse (2 points) • No "false starts"; evidence of a steady pulse (3 points) • No "false starts"; steady pulse throughout (4 points)

Table A.5

Letter Grade	1st quarter	2nd quarter	3rd quarter	4th quarter
A	16–24	18–24	20–24	22–24
B	12–15	14–17	16–19	18–21
C	7–11	9–13	11–15	13–17
D	1–6	3–8	5–10	7–12
F	0	0–2	0–4	0–6

Synopsis

The Guitar Workbook presents a clear, sequential series of lessons around which the classroom guitar instructor can organize an academic year. The workbook provides a wide variety of activities—such as performing music, reading and writing music, improvising, and investigating—in a manner that reinforces the development of guitar technique and music performance skills and that aligns with current trends in music education. The activities in the workbook build on students' natural interest in guitar and take advantage of the guitar's rich history; a history that cuts across many stylistic barriers.

New concepts and skills are introduced in a logical, step-by-step sequence, and relevant guitar related activities are included that go beyond traditional "learn to play" method books, satisfying both the musical and academic requirements inherent in classroom instruction. Chords, for example, are introduced through two-finger foundational shapes. Additional fingers are then added, enabling students to play a variety of "three-finger" chords. After "three-finger" chords are mastered, more complex chords are explored. Along the way, pop songs are suggested that reinforce the chords learned, and investigation prompts encourage students to reflect on the ways composers use chords in the real world.

The workbook includes lessons on reading guitar tablature, reading traditional staff notation, chord switching, power chords, barre chords, and scales. Both pick-style and finger-style playing techniques are addressed, as is ensemble performance. guitar solo and ensemble pieces are included. Music theory is also addressed; students are asked to build chords, harmonize melodies, and improvise short solos. These activities align with and support current trends in education, such as the emphasis on critical thinking, self-assessment, and linking knowledge gained in the classroom to that of the wider world.

Keywords

guitar; education; curriculum; school; music; teaching; assessment

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